

# RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island

1956

Museum of Art

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:


Thank you for your kind note which I find on my return from Mexico.

The purchase funds at our disposal are such that we almost never feel, now a days, that we can buy contemporary art at all. We have, however, been extremely fortunate in the last few years in our gifts which have included important works by Hartigan, Rivers, Congdon, Pollock, Salemme, Hedda Sterne, Manzù, and Alan Davie. We are buying contemporary American prints.

My feeling is that it is more important to encourage collectors to buy the works of living artists, especially Americans, than it is for us to spend our stringent limited funds in what proves to be an extremely expensive field.

With my kindest greeting,

Faithfully yours,



John Maxon  
DIRECTOR

JM/br

31 December 1956

not to publish information regarding sales transactions, unless the artist or purchaser is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

December 21, 1956

Mr. Gordon P. Manning  
Shelburne Museum, Inc.  
Shelburne, Vermont

Dear Gordon:

Better late than never!

I, too, talked with Mrs. Webb about the Murrow interview, and she seemed to agree. However, I found out subsequently, that Fred Friendly has no connection with that program whatsoever and am waiting for a propitious time to see Ed Murrow. He is in New York so little, that it is rather difficult to catch up with him, but I shall continue trying.

Have you thought of announcing the museum's acquisition of two very important sternboards? That should be of interest to all the art magazines and, certainly, to antique magazines and the antique pages in the newspapers.

And so, Merry Christmas.

Sincerely yours,

EGM/ek

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

January 9, 1957

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am so sorry that I did not come to see you on Monday. I had every intention of doing so, but suddenly some very important unforeseen business intervened. I shall be in New York again sometime in the next few weeks, and when I am, I shall certainly let you know. Meanwhile, I am keeping the photographs.

Once more with apologies for not being able to see you.

Very sincerely yours,

  
John Walker  
Director

P.S. Would you let me know the price of the two pictures? I may have an opportunity to talk to someone about them.

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765 PARK AVENUE

Dear Mrs. Halpert -  
I am enclosing my check  
for \$1,000 - on account &  
hope not to hold you  
up too long for the re-  
minder - I do like my  
Davis - I have wanted  
this for a long time



DEPARTMENT OF **ART**

College of Fine and Applied Arts  
University of Illinois, Urbana

January 9, 1957

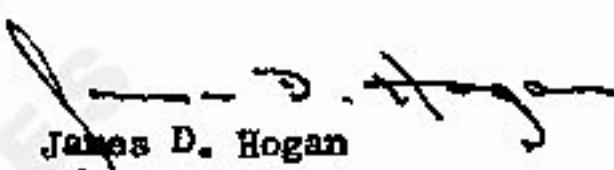
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The following selected works for the University of Illinois exhibition will be picked up by Cirkor's Hayes Storage Warehouse, Inc., New York, on either Monday, February 11th, or Wednesday, February 13th:

Shahn, Ben - Man with Wild Flowers  
O'Keeffe, Georgia - Pinons with Cedar  
Sheeler, Charles - San Francisco 1956  
Weber, Max - Music of the Orient  
Zorach, William - Young Woman  
Davis, Stuart - Tropes de Teens  
Epstein, Jacob - Head of Wynne Godley

Sincerely yours,

  
James D. Hogan

H:s

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## INFORMATION FOR ORDERING

To order individual prints, merely indicate the serial letter and number of each subject desired. To order complete series or special art study sets, specify the full name of the series or set, the number of prints and the price.

All orders are normally filled and shipped, by mail or parcel post, within one to two days of receipt.

Because of handling costs, the minimum order is 50 cents. Please enclose remittance with all orders under \$2.50. Payment by check or money order is recommended. We cannot be responsible for cash sent through the mail.

When payment accompanies an order, we assume the cost of postage for shipments within the United States. Postage is extra on all billed orders. We advise against C.O.D. shipments, since the minimum Post Office charge to the receiver is 30 cents.

Every order is carefully inspected and checked before shipment. If an incorrect print is shipped, we will be glad to remedy the error. However, since the cost of sorting and handling is greater than the cost of the prints themselves, no goods may be returned.

## LANTERN SLIDES

Every subject in The University Prints catalogue is available as a black and white lantern slide, made from the same photographic original as the print. No color slides are offered at present.

All slides are mounted and bound between glass, and each bears a label with the identifying serial letter and number. Slides may be obtained in either the 2x2 or 3¼x4 inch size.

To order, merely indicate the serial letter and number of each subject desired and the slide size, either 2x2 or 3¼x4 inches. Since each slide is made to order, please specify the desired delivery date.

Price of slides, either 2x2 or 3¼x4 inch size, is \$1.00 each, plus postage. For orders of 100 or more slides the price is 95 cents each, plus postage. The minimum order is five slides.

Slides made from private photographs or other especially provided material are priced at \$1.25 each, plus postage.

## INTRODUCTION TO USE AND ORGANIZATION

The price list indicates the basic organization and scope of The University Prints. Subjects are grouped into 14 basic series and are listed chronologically by school and artist. Each series has a designating letter, except the Color Series which uses four numbers. An M prefix to the series letter indicates an addition after original publication. Subjects with the designating letter P were originally a separate series, Art in American Collections, but are now distributed in the catalogue to their appropriate period, school and artist.

Every subject in The University Prints is offered both as a slide and as a print and may be ordered by merely indicating the serial letter and number. Slides in either 2x2 or 3¼x4 inch size, black and white only, are made from the same photographic originals as the prints and are most effectively used in conjunction with the prints.

All prints are a uniform size, 5½x8 inches, and are priced within the means of the student. Prints may be obtained in complete series, individually by number as you may select, or in our various special sets or selections. A complete set of all subjects is invaluable for any library or art reference collection.

A basis for courses in many schools and colleges for over half a century has been the slide in the hands of the instructor and the print in the hands of the student, for closer comparative study and review. The instructor may select a list of subjects either to parallel or supplement his lecture and reading program. This list may be forwarded with a class order — for as many sets as there are students — and prints will be arranged into individual student sets, labeled as wished, for easy distribution by the instructor or bookstore — just as a bound text is handled.

Special Art Study Sets of two types are already compiled. Comprehensive Surveys conveniently group together all prints of major periods for the individual or institution desiring a thorough reference collection. Selective Surveys of major periods are based upon material currently used in school and college courses throughout the country.

Special Grade Study Sets on topics of particular interest to grade students and teachers are listed in a separate brochure.

The Complete Catalogue listing all 5,500 different subjects serves many students as a valuable art history outline of important periods, schools, dates and works.

time to publishing information regarding sales transactions, on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

December 21, 1956

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of December 17. I would be very pleased to see a photograph of your new Harnett. I expect to be in New York on January 7, and I can arrange to see the original then. However, I would like to see a photograph first.

With many thanks for your interest in the Gallery, and all best wishes for a happy Christmas.

Sincerely yours,

  
John Walker  
Director

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VICTOR GRUEN & ASSOCIATES, inc.

Victor Gruen, A.I.A.

Karl Van Lengen, Jr., A.I.A.

Edgaro Contini, A.S.C.E.

planning architecture engineering

R. L. Baumfeld

December 28, 1956

Mrs. Edith Halpert  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

It is the new figurehead and not "Ceres" in which we are interested. As I was confused about the title I wish to verify the price. This piece is the one priced \$2200.00, is it not?

Have you found more information as to the title and history of the figurehead?

I am almost positive the piece will be accepted but it seems it will be a week before I can give you definite word. Kindly continue to reserve the figurehead for us as I shall notify you the minute we have our client's acceptance.

Sincerely yours,

*Janet Bennett*

Janet Bennett

JB/fdm



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January 14, 1957

Mr. John Coolidge  
Fogg Art Museum  
Harvard University  
Cambridge 38, Mass.

Dear John:

Because I have been out of town, your letter of January  
had did not come to my attention until today.

I must say that your idea of having an exhibition closing  
is not only original, but rather astute, as the interest in  
the paintings continues much more effectively and much  
longer.

Unfortunately, I am dictating this note on January 18th,  
and cannot be present to hear the gallery talk given by  
Fred Walkley. I am sure, it is fascinating and I am un-  
happy to miss it. On the other hand, I am not as upset  
as I might be since I note that you are serving tea on  
this occasion while I had real Scotch at the opening,  
which I attended.

It has been a great pleasure to work with you, and I hope  
to have another opportunity in the near future. Meanwhile,  
my very best regards.

Sincerely yours,

ESM/ek



# ST COLUMBIA PAINTING BIENNIAL

COLUMBIA MUSEUM OF ART • SENATE AND BULL STREETS • COLUMBIA, S. C.

## PREFACE

The Columbia Biennial is established to show a group of contemporary American works which in the opinion of a qualified jury represent a standard in our national art today. The show does not pretend to exhibit a balanced cross section of American painting either from a geographical or stylistic point of view. The submission of the work of amateurs and students is not encouraged; for the exhibition is intended for professional painters whatever may be their mode of expression.

The Biennial will include: invited paintings and paintings submitted to the jury for selection. Approximately 50 paintings will be invited, and approximately 150 will be selected by the jury from open competition. The invited section will be assembled by the Museum's Director, Dr. John Richard Craft. The Jury of Selection and Awards will meet in Columbia, S. C., only.

The Biennial is made possible by the desire of the Columbia Museum of Art to sponsor the cause of living American artists. The support of local sponsors make possible the gratifying list of Purchase Awards which will enrich the cause of 20th Century American painting in the Southeast.

## PURCHASE PRIZE AWARDS

Any painting selected for exhibition which meets the following requirements is eligible for purchase prizes to be awarded by the Jury:

1. The painting must have been completed within the last three years.
2. A painting in competition must be available for purchase awards in the amounts stipulated, to become a part of the Permanent Collection of the Columbia Museum of Art. A painting may be entered for exhibition only.
3. Prize winners will be ineligible within an immediately future Biennial for an identical award.
4. Work by a juror, or a member of the juror's family, is ineligible.

\$1,500.00	FIRST PURCHASE PRIZE in oil painting class.
1,000.00	SECOND PURCHASE PRIZE in oil painting class.
500.00	THIRD PURCHASE PRIZE in oil painting class.
50.00	HONORABLE MENTIONS to be awarded to three in oil painting class.
\$500.00	FIRST PURCHASE PRIZE in watercolor painting.
250.00	SECOND PURCHASE PRIZE in watercolor painting.
150.00	THIRD PURCHASE PRIZE in watercolor painting.
25.00	HONORABLE MENTIONS to be awarded to three watercolor paintings.

## THE JURY

*of SELECTION AND AWARDS*

H. H. ARNASON

Director, Walker Art Center  
Minneapolis, Minn.

LEE H. B. MALONE

Director, Museum of Fine Arts of Houston  
Houston, Texas

*to PARTICIPATE ON JURY  
OF PRIZE AWARDS*

JOHN RICHARD CRAFT

Director, Columbia Museum of Art  
Columbia, S. C.

for additional prospectuses or entry cards write:

THE COLUMBIA BIENNIAL  
Columbia Museum of Art  
Senate & Bull Streets  
Columbia, South Carolina

FOR ADDITIONAL INFORMATION, AND ENTRY CARDS, WRITE COLUMBIA MUSEUM OF ART

to be published 60 years after the date of death.  
purchased or living. It can be requested that the information  
established after a reasonable search whether an artist or  
from both artist and purchaser involved. If it cannot be  
researchers are responsible for obtaining written permission.  
Prior to publishing information regarding sales transactions.



Art Galleries  
January 2, 1957

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purchaser is living, it can be assumed that the information  
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Mrs. John A. Pope, Chief  
Traveling Exhibition Service  
Smithsonian Institution  
Washington 25, D. C.

Dear Annemarie:

I do not know whether you have returned. If you have not, I am sure that Miss Aston has taken the steps necessary to comply with the request in the letter to me from Mrs. Elizabeth S. Navas, of which you have a copy. Mrs. Navas points out that The Fog Lifts by John Marin was returned to Wichita and not to The Downtown Gallery, as she had requested.

In my letter to her, you will see that I felt that the Smithsonian Traveling Exhibition Service would have to give the instructions as I had surrendered the painting to you. I also am glad to admit that this miscarriage of instructions must be our fault. We shall, accordingly, meet the charges involved.

With all best wishes for the new year.

Sincerely,

Frederick S. Wight  
Director of the Art Galleries

FSW/dp  
Encl.

cc: Mrs. Edith Gregor Halpert  
The Downtown Gallery

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December 29, 1959

Mr. Richard A. Leach  
Testings 220 - Of. 1007  
Casilla 248V - Correo 15  
Santiago, Chile

Dear Mr. Leach:

As Treasurer of the Halpert Foundation, I wish to express my gratitude for your gift of \$5000 which the Trustees have decided to use as part of the contribution to the University of Minnesota for several fellowship grants.

I am sure, that you will agree that the cause is a worthy one.

Sincerely yours,

RM/ek



Henry Radford Hope  
800 Sheridan Road  
Bloomington, Indiana

Jan 13 1957

Dear Edith —

Sally & I have just returned from India where I was on the US delegation to the Unesco Conference. Very much impressed with what we saw there.

In reply to your letter of November 21 about the Stuart Davis Show, I wish we could have seen it, whenever I get around to having photographs made of the Stuart Davis gouache and small oil in our collection. I'll send you copies. The silk screen print has no title. It's a sort of landscape in pale colors demarcated by a pattern of zig-zagging lines - signed and dated '39. All the best —

Henry Radford Hope

ALBERT R. LEE & CO., INC.

INSURANCE ADJUSTERS  
MARINE SURVEYORS

80 JOHN STREET  
NEW YORK 38, N.Y.

December 20, 1954

Miss Antoinette Kranchmar  
1066 Madison Avenue  
New York, N. Y.

Dear Antoinette:

I am sending you, by messenger, "McFarley's Bar" by John Sloan. This is a monotype which was owned by a Cleveland collector for some time. He now wishes to dispose of it.

Will you please let me know what you can pay for this, that is if you are interested in acquiring it. Many thanks and best wishes for a happy holiday.

Sincerely yours,

ARM/ek

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# FIRST ANNUAL REPORT

of the

## FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

To the Members of the Friends of the Whitney Museum of American Art:

I am pleased to report on the first year's operations of the Friends. The organization was founded with eighteen members on December 6, 1956, for the purpose of bringing together collectors and patrons of American art, assisting the Whitney Museum financially to increase its purchases of works by American artists, and carrying on a general program to stimulate a wide interest in the pleasures and rewards of collecting American art. By December 1, 1957, the Friends had grown to a total membership of 94, had purchased eleven major works of art for the Museum and had undertaken the varied activities reported below to realize its aims.

### Acquisitions:

The Acquisitions Committee, Roy R. Neuberger, Chairman, spent \$21,663.34 in buying for the Museum's collection the following eight paintings:

Ernest Briggs: NO. 1107. 1955  
Helen Frankenthaler: BLUE TERRITORY  
John Heliker: THE HEIGHTS  
Hans Hofmann: FANTASIA IN BLUE  
Angelo Ippolito: STORM  
Franz Kline: MAHONING  
John Marin: SEA PIECE  
Theodoros Stamos: HIGH SNOW - LOW SUN, II

and the following three sculptures:

Alexander Calder: RED MOBILE  
Raoul Hague: SAWKILL WALNUT  
Richard Stankiewicz: KABUKI DANCER

These were given a special exhibition in the Museum's first-floor gallery, last October and November.

The Acquisitions Committee was guided in its selection by two principal factors, the needs of the Museum and the highest possible standards of quality. The first factor partially determined the choice of artists, in order not to duplicate works by those already well represented in the collection. The second factor led the Committee to seek the finest and most important example available by each artist selected. Purchases were also distributed, to some extent, between artists of national reputation and those still relatively little known, with emphasis on the former since the highest quality is generally found in this sphere. If these initial acquisitions seem predominantly avant-garde in character, it should be remembered that the Museum's immediate needs lay in this area and that the Committee envisages future purchases representing all creative tendencies in contemporary art.

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RICHARD A. LOEB

FRATINOS 220 - OF. 1947

CANILLA 248 V - CORREO 12

CARLES DICLORE

SANTIAGO - CHILE

22 Dec 1956

Dear Edith:

Just a few lines to wish you the Seasons Best  
and a Happy and Prosperous 1957.

I am frankly not imbued with Xmas spirit. With  
Jiggs in the States and Penny busy with her mother I shall  
probably do my best to forget Christmas. New Years I shall  
spend at the Farm.

By the way, I have not yet received the receipt  
from your Foundation. Please date it 1956 when you do send it.

The news from my Uncle is a bit better. He is  
beginning to navigate, at least as far as the bathroom, but  
there is little hope of having him out of the hospital before  
February or March.

That's all for this year

All the best as always

Dick

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Wm. H.

Ten West Fifty-fourth Street

Dear Mrs. Harper:-

I regret that I have not as yet had a chance to thank you adequately for the perfectly delightful drawing of Mother and Child by Ann Goodenough, which you sent me for Christmas.

It is really a beautiful drawing and I shall add it to my collection of American drawings with a

January 8, 1957

Mrs. Albert Christ-Janer  
Pennsylvania State University  
University Park, Pennsylvania

Dear Virginia:

It was so good to hear from you, and I so enjoyed your long letter.

I recovered completely from the concussion, which I acquired by being thrown against the windshield of a car. I have been much too busy to worry about my leg, and the situation in connection with my sister has kept me too tense to worry about anything else. Naturally, I am trying to be as philosophical about it as I can, but this is one emotion difficult to control. However, at the moment, I am staying very close to home and much as I should love to accept your invitation, any trips will have to wait for the time being.

I am delighted that your house is about finished, and can well appreciate the difficulties involved, as I have gone through three large remodeling jobs in large houses and know how long it takes for all the details to be completed. Nevertheless, I am sure, that you will forget the discomforts immediately after everything is finished. I cannot tell you how eager I am to see it, as the plans fascinated me and I am sure that you and Albert have done wonderful things, and really have something. You may rest assured that I shall let you know sufficiently in advance, to make sure that the time is convenient for you.

Meanwhile, my best wishes for a very happy New Year.

Affectionately,

nm/ck



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND, 20

# COMMONWEALTH OF VIRGINIA



January 2, 1957

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We have written as you suggest to the owners of paintings which are included in the exhibition at the Fogg Art Museum and which you recommend for inclusion in our "Judge the Jury" exhibition at the Virginia Museum. We hope that the replies will all be affirmative.

Your letter of December 28th is on hand, and we are delighted to learn that Ben Shahn has a new painting "Africa". Please do send us a photograph of it, as well as other things from your gallery which will be in the exhibition and which are available for purchase. We are really looking forward to this exhibition and feel we are fortunate in having Mr. Shahn as our juror and you as our interested helper.

Sincerely yours,

(Mrs.) Muriel B. Christison  
Associate Director

MBC:mh

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# THE MARYLAND INSTITUTE

SCHOOL OF FINE AND APPLIED ARTS

1300 MT. ROYAL AVENUE

BALTIMORE 17, MD.

January 4, 1957

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York, New York

Dear Madam,

In his letter of December 21, 1956, Mr. Stuart Davis stated that he had forwarded to your invitation to exhibit one to three of his paintings in our forthcoming show "Themes-Circa '57" at the Maryland Institute of Art. In the event that he has failed to do this, we will briefly state the necessary information: the exhibition opens Sunday, January 27, 1957 and closes February 13. Our representatives will be in New York city on Saturday, January 19, to receive paintings from the various galleries of artists we have contacted. The paintings will then be returned on Saturday, February 16. We plan to transport them to Baltimore by station-wagon, and return them in the same manner. We have contacted Mr. Bowen of the insurance firm of Alexander and Alexander, and he will arrange to have the paintings covered by an all-risk policy.

Please fillout the enclosed form, taking note of the ten percent fee the Institute Gallery places on all paintings sold. We have also enclosed for your reply an envelope addressed to the secretary of the Allied Maryland Artists committee.

We plan to print the invitations within the next eight days, and in order to facilitate planning we will appreciate hearing from you as soon as conveniently possible.

Thanking you very much, we remain

Sincerely yours,

William E. Prince  
Public Relations  
Maryland Institute of Art

George H. Atherton  
Committee Chairman  
Allied Maryland Artists

WEP GH:ma  
enc.

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# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

December 28, 1956

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Following is the information you requested in your letter of December 12.

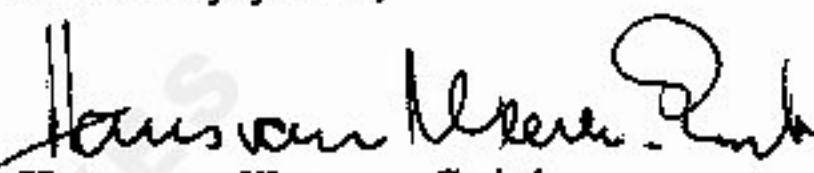
Max Weber "Dahlias" - oil, 1944 - given by the Spaeth Foundation, 1955.

I am enclosing herewith the photograph you requested.

We shall be back in New York in March and look forward to seeing you at that time.

With warmest personal regards, I am

Sincerely yours,

  
Hans van Weeren-Griek  
Acting Director

HvWG:js  
Enclosure (1)

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*Pl  
Whe photo  
Sheet for Weber book  
T. ret. letter*

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January 2, 1957

Mrs. Jacob Sand  
125-35 82nd Road  
Kew Gardens, Long Island

Dear Mrs. Sand:

When you purchased the Kuniyoshi painting in April of  
1956, you promised to send us post dated checks very  
shortly thereafter, but we have heard nothing from you  
for the entire eight months.

If you feel that you are not in a position to take care  
of the obligation at this time and would prefer to have  
the painting credited, we shall be very glad to take  
it back.

Won't you please let me know by return mail.

My very best wishes for a happy New Year.

Sincerely yours,

EGH/ek



December 28, 1956

Mr. William H. Lane  
Holman Street  
Lynnberg, Massachusetts

Dear Mr. Lane:

As you know, "Three Literary Gentlemen" by  
Max Weber is being reproduced in color in a  
forthcoming book by John I. H. Baur and is  
referred to as one of the great paintings of  
our era.

I am very glad to give you the current market  
valuation of \$7500 on this painting.

Sincerely yours

WHL:ls

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TELEPHONE RX 6-3641  
TELETYPE OC 370

611 GLOBE LIFE BUILDING  
OKLAHOMA CITY 2,  
OKLAHOMA

December 27, 1956

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Edith Gregor Halpert  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

In reply to yours of December 13th, I am sending you back the photographs you sent me. They are:

# 16-384  
18-185  
21-669  
20-207  
17-079  
21-418  
17-387  
17-82  
13-458

There was a John Marin of Deer Isle, Maine 1924 at \$750.00 and a thing called Spring Jordiniere by Morris Graves at \$350.00. If you still have those when you receive this, I should like to know if you would mind sending them out if I paid the express both ways so that we could look at them.

Sincerely,

Archibald C. Edwards

ACE/mh  
Enclosures



December 20, 1946

Miss Janet Bennett  
Victor Gruen & Associates, Inc.  
2100 Industrial Building  
Detroit 26, Michigan

Dear Miss Bennett:

Although in your letter you refer to the fact that  
you have retained a photograph of "Cores", I find  
that this was included among the prints we received.  
Evidently, you retained the new figurehead which we  
had recently acquired.

Can you give me some idea as to how much longer you  
intend to keep the photograph. We now have a client  
interested in a group of American folk art sculpture,  
and he is very eager to include this figurehead.  
Although I do not want to rush you into any decision,  
I should like to hear from you as soon as possible.

Sincerely yours,

RCH/ek

January 14, 1957

Mr. Sam Cantey  
1220 Washington Terrace  
Fort Worth, Texas

Dear Sam:

I was delighted to hear from you after this long, long lapse. How are you, and what is going on in your fair town?

What you need is a wallet valet. Although I did not look up the records, I am sure that the label dates back many, many years. For your information, the painting was sold quite some time ago and to make you feel better at a very much higher price. Recently, I checked through my private collection and found that I could spare a number of these smaller Fascine including largely a group of very swell drawings. When you are next in New York, I shall be very glad to show these to you as I expect to have them properly matted and framed in the near future. In any event, I hope you will come up soon. It will be a great pleasure to see you.

My best regards.

Sincerely yours,

RMH/ak

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



2

pretty worried. I am happy  
to say that he is better now.

I hope the enclosed is  
satisfactory to you. Thank  
you for being so patient.

Sincerely yours

Nettie Rand

[1961]

Webb

740 PARK AVENUE  
NEW YORK 21, NEW YORK

Dear Edith -

I loved my Railroad  
stamping and was so  
touched with your card.

You have been such a  
true friend to me and to  
my Museum, and I do  
appreciate all you do  
for me.

You had to send you  
there few times. A dinner  
of 28 for the young  
night and then we



December 22, 1958

Mr. David Rosen  
118 East 16 Street  
New York, N. Y.

Dear Mr. Rosen:

In going through my correspondence, I find that I have been pestering you consistently for almost a year about the small painting by Max Weber, entitled "The Rabbi". If you want me to get out of your hair, won't you please complete this and deliver it to us at your earliest convenience.

Also, a day or two ago, we sent you a small painting by the same artist with a damaged corner. Can this be repaired very quickly? I shall appreciate hearing from you. Many thanks.

And, my best wishes for a very happy New Year.

Sincerely yours,

EGH/ek

not to publishing information regarding sales transactions.  
researcher are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 14, 1957

Mrs. John E. Harmon, Jr.  
1807 Stanford Road  
Columbus 12, Ohio

Dear Mrs. Harmon:

I was rather surprised at the tone of your letter dated  
January 3rd. First of all, as is commonly known, neither  
a publisher nor an art gallery is responsible for material  
sent without solicitation. However, in this instance we  
not only replied but returned the material that you had  
forwarded, prepaying the charges.

I am very sorry that the material did not reach you, and  
am very surprised as it was all sent via first class mail.

Sincerely yours,

200/ek



January 2, 1967

Mr. George Kegel  
108 Kings Point Road  
Kings Pointe, Long Island

Dear Mr. Kegel:

As I mentioned during your recent visit, I chanced on a carbon copy of a receipt we had sent to Steiglitz at An American Place for the O'Keeffe painting entitled, "Cabell's Church" which was then being lent to the Carnegie Institute for exhibition.

This receipt is now enclosed, as I thought you would be interested in seeing the original valuation. I hope that Mrs. Kegel enjoyed this Christmas present. My best regards.

Sincerely yours,

RKH/ek  
Enc.

December 22, 1958

Mr. Leonard M. Brown  
7 Crescent Hill  
Springfield, Massachusetts

Dear Mr. Brown:

In all the rush of the Christmas show and the Christmas framing, the Stuart Davis was not completed until long after I had anticipated. It was shipped to you about ten days ago, and I hope that you were not disturbed by the long delay.

Also, I found that when the painting was returned from the framer, there were several scratches on the picture surface. We reported this to the insurance company promptly, and have their consent to have the picture repaired satisfactorily immediately after the new year, allowing \$100 for the service. I am writing, therefore, to ascertain whether you would like to have the work done through your museum, in which event we would send you a check for that amount, or whether you would prefer to have it returned to us for repair by our own restorer. Won't you please let us know.

I am very sorry that this occurred, but obviously the framer was not very careful during so hectic a period.

May I hear from you.

Sincerely yours,

EGH/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



December 20, 1956

Dear Mr. Cook:

Although Mrs. Halpert has written you several times regarding the price on your sculpture "The Skaters", there was no reply. Therefore it was sold at the price you quoted -- \$300.00-- as the selling price.

No doubt you recall the discussion about splitting the commission with the Sculpture Center, but when we telephoned, we were advised that they did not expect a commission since you sold the sculpture directly to Mrs. Halpert, nor would they bill us for it. Thus, we are enclosing our check for the sculpture.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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Mr. Erwin S. Welford

5. The catalogues and the photographs for the press will be ordered and supervised by the Gallery but the printing costs will be assumed by Mr. Erwin S. Welford. The photographer charges \$4.00 for each negative and one print. The type of catalogue may be optional with you, ranging from a simple folder with a photograph of the building on the cover, to a fully illustrated brochure. The former averages about \$200.
6. I shall make every effort to interest **FORUM** Magazine, **TIME** and any other national publication with which I have close contacts, to arrange for a feature story in connection with this rather unusual setup.
7. I shall endeavor to interest the American Federation of Arts to break its rule and to tour the exhibition of the ten paintings to various art institutions in key cities in America which are considered of value to Mr. Welford.
8. I shall devote as much time as necessary to work with you in complete cooperation in promoting this project to the best of my ability and, again, using the many valuable contacts I have.
9. For all my services in coordinating the entire program, I shall charge a fee of \$5000. There will be no charge to you for interviews and other details pertaining to the above program.
10. In turn, you will furnish me with photographs of the aerial view of the building, the architect's rendering, both interior and exterior, as well as more detailed information about the five tenants and their products and locales, so that specific artists may be assigned within their territory.
11. The artists who had been thus far selected are:

Ralston Crawford  
Francis Oria  
George Greener  
Julian Levi

Edward Lowndes  
George L. E. Harris  
Gregorio Prestopino  
Karl Lutz

Sincerely yours

*Erwin S. Welford*

Accepted \_\_\_\_\_

Date \_\_\_\_\_



LAW OFFICES  
**JOSEPH E. GOLD**  
SUITE 1301 FINANCE BUILDING  
1428 SOUTH PENN SQUARE  
PHILADELPHIA 2  
Rittenhouse 6-3100

JOSEPH E. GOLD  
ARTHUR SILVERMAN  
GILBERT STEIN  
EDGAR R. EINHORN

January 3, 1957

Mrs. Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for the copy of "American Painting  
Today". Mrs. Gold and I are very happy that  
our O'Keefe was selected for inclusion in this  
excellent book.

Kindest regards.

Sincerely yours,

*Joseph E. Gold*  
JOSEPH E. GOLD

JEG:LT

December 28, 1956

Mr. William E. Tool, President  
The University Prints  
15 Brattle Street  
Harvard Square  
Cambridge 38, Massachusetts

Dear Mr. Tool:

Thank you for your letter.

Of course, we are very pleased that you like the Sheeler painting and the reproduction.

Since we have had no previous contacts with you, I am curious to know how you work in relation to contemporary paintings. Because of some unfortunate experiences in the earlier days when the field was relatively young, we have established a rule to the effect that no reproductions may be made for commercial use which includes prints for sale, unless the artist has an opportunity through us to a.k. the proof and, of course, receive a royalty commensurate with the quantity.

Thus, will you be good enough to let me know what your arrangements are so that I can present the plan to Mr. Sheeler.

And for your information, the names of the artists whom we represent appear below; in addition, we now represent Max Weber as well. If there are others of interest to you, we shall be very glad to cooperate.

Sincerely yours,

RCH/eh



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ROBERT B. COVERT, NEW YORK



Yesterday I had a Japanese boy over here who collected stamps, also I showed him the first day cover you sent me.

Remember that boy Allan whom I met at camp last year? He has started writing me again since about a week ago, I have received two letters from him and he says he hopes to see me this year! I just finished reading the book "Seventeen," which was very good.

School starts Monday (probably the day you receive this) and I hope I am in a good section. I am taking Latin.

Today Michael is coming to visit us, and I can't wait to see him. Why don't you come down to visit us over ~~the~~ a weekend? I hardly ever get a chance to see you. Hope you had a nice summer.

all my love,

XXXXXX  
XXXXXX

Patsy Baum





## IMPORTANT NOTICE



The information requested on the accompanying form (ENRL 925) is necessary to a reopening of your group.

All applications for eligible employees, together with the completed form, should be submitted at one time on or before 2-11-57 so that they may be considered for an effective date of 3-16-57

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

REPRESENTATIVE

J. BASILE

F. Callan



## GROUP REOPENING INFORMATION REPORT



ASSOCIATED HOSPITAL SERVICE

UNITED MEDICAL SERVICE

FIRM NAME

GROUP NUMBER 60693P

ADDRESS

CITY

ZONE

STATE

ENROLLMENT HANDLED BY—

NAME

DEPT.

TITLE

PRESENT GROUP: BLUE CROSS

BLUE SHIELD

I. PERSONNEL RECORD as of

date

Number of Employees	Work Locations List Each Address Separately	Exclusions (Explain in Section II)	Enrolled Employees (Explain in Section III)		Net Number Eligible	Number of Applications Submitted
			Blue Cross	Blue Shield		

### II. EXCLUSIONS (See enrollment regulations, Enrl. 84 CHM or 10 UMS)

Number of Employees	Work locations	Classification	Reason for Exclusions

### III. ENROLLED EMPLOYEES

The following are the names and certificate numbers of employees who belong to Blue Cross-Blue Shield through either (1) another group, (2) direct payment, and do not wish to transfer to our group:

Name	Cert. No.	Name	Cert. No.

### FOR INFORMATION PURPOSES ONLY

What part of the subscription charges, if any, are being assumed by your organization:

Type of Contract

Individual

Husband and Wife

Family

Amount of Contribution

\$

\$

\$

### New Employee Eligibility

- ☐ within 30 days following 3 months of employment
- ☐ within 30 days following ( ) months of employment
- ☐ next monthly effective date following ( ) months of employment (for 100% and individual contribution groups only.)
- ☐ other

Signature of officer or person in charge of payroll or membership record

Date

Title



Explanatory note. as soon  
as you ship - write me  
airmail to -

Sidney Gerber  
P.O. Box 3018  
Tucson, Arizona

(This is my winter address  
to April 1, 1957)  
I will be back in Seattle  
in April. My permanent  
address is.  
7933 Overlake Drive  
Bellevue, Wash.  
Sidney Gerber

Dear Mr. Gerber  
I have just received  
your letter of the 12th  
and am glad to hear  
from you. I am  
well and hope this  
letter finds you the  
same. I am  
looking forward to  
seeing you in  
Seattle in April.  
I am  
very truly  
yours  
Sidney Gerber



work. We are always  
around 6 o'clock.  
Why don't you pop in  
for a drink sometime?  
With very best wishes  
Sincerely yrs  
Mr Charles Sussman  
Helen Sussman  
Jan. 8 '57  
Rt 4 - 208

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Box 981  
Sandusky, Ohio  
January 12, 1957

The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Sirs

Thank you for the print of Stephen  
Greene's Performance. It was received in good  
order and your assistance in providing it is  
greatly appreciated.

Sincerely,

*Jerome Ashmore*  
Jerome Ashmore



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
PERRY D. DAVIS, JR.  
NEILL BOLDRICK, JR.

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

December 21, 1956

5517

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

The individuals here who have been interested in putting up the sculpture, as you know, are John Leeper, Mrs. Margaret Tobin, Gilbert Denman, Jr. and myself. So far I have had to do all of the work, as I have explained to you in my several letters.

Your letter of December 12th did not give me all the information which I asked for in my letter of December 7th. I don't want to approach the Slick Airlines people in any wise until we get the approval of the Trustees of Trinity University. Your letter of December 12th gave the total weight, without crates, of 2280 pounds. Please have Mr. Zorach secure an estimate as to what the total weight would be packed, and transportation costs thereon to San Antonio.

In addition, please let me know, as requested, the approximate cost of an aluminum background for this sculpture. Mr. Zorach had advised me that the total area for any background for the sculpture would be about 34 feet by 36 feet; but he also advised me that the total weight would be 5000 pounds, whereas you mention 2280 pounds. Perhaps the difference is in the weight of the crating. Attached hereto please find photostat of letter from Gilbert Denman to me, which shows how important it is that we get the information both on transportation costs and also a recheck on the question as to the "completed" size of this sculpture. I am sure Mr. Zorach did not tell him it was only 22 feet by 22 feet. I do not have the blue prints which Mr. Zorach sent, as it was necessary to give them to the architect and Mr. Taylor.

Relative to the \$2000 item mentioned in Mr. Denman's letter, that is of course only a beginning, since it represents proffered contributions of Mrs. Tobin and myself to Trinity University for this purpose.

But do get me these shipping costs and also a verification on the size.

Sincerely,

*Sylvan Lang*  
Sylvan Lang



the acquisition. He thinks you are  
dealing.

What happened  
concerning the Express-?  
I got this Budworth card which  
collect. then the Expressman came  
as usual when we were not at  
home leaving enclosed note,  
so I had to cancel all plans  
next day and sit on my <sup>pardon</sup> ass ~~as~~ for my  
until 3:30 P.M. when he returned  
I cursed Art Bujing but not you  
dear - oh, No! - But thank  
you for letting us have this  
figure.



December 30, 1954

Mr. Richard Hood, President  
American Color Print Society  
2222 Walnut Street  
Philadelphia 8, Pennsylvania

Dear Mr. Hood:

I have been advised by Mrs. Halpert that she will  
again send you the prize of \$100.

A check will be forthcoming.

Sincerely yours,

Secretary

view to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 14, 1967

Mr. Frank H. Lichtenstein  
Lichtenstein and Rose  
Alamo National Building  
San Antonio 5, Texas

Dear Frank:

It was very thoughtful of you to send me the clipping  
which I enjoyed thoroughly. There is nothing like  
having an original point of view in decorating one's  
office; is there?

When are you and Sarah Jane coming up to New York?  
It has been a long time. Meanwhile, my very best re-  
gards and best wishes for a happy New Year.

Sincerely yours,

ECU/ek



TELEPHONE RE 8-3841  
TELETYPE O C 370

611 GLOBE LIFE BUILDING  
OKLAHOMA CITY 2,  
OKLAHOMA

January 2, 1957

L. Allen  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Sir:

In reply to yours of December 22, I  
sent back the pictures on the 27th of Dec-  
ember, with the request that you send me  
two of the pictures if you still have them  
for my inspection. Of course this is on  
the condition that you can spare them and  
with the understanding that I will pay the  
postage both ways if I don't buy either one.

Sincerely,

Archibald C. Edwards

ACE/mh

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



PAIIO — Well its the caps of USA concerned

ARTS

So for 1957 have William ZORACH

make some (suggested) sketches, life size  
situate (Loc) Boston Price Bronze Stone

Imeth — gallery  
this year.

Best regards

Ed.

P.S.

It looks like

Bernard Rose that

Patric Sculpture debate

FINIS I wrote an appealing

letter to MAYOR & CITY Council

If kept a Bldg I would Donate to Ed —  
Memorial to Ed —

that Modern art does not mean a test

is Com munist. I also know political

thinking diplomacy — do something to

show a classic — Harford A.P. was

in Brack. of ap kull — Project —

Ed

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



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4000.

60.23

127.90-

+ 88.18

## Nassau Galleries, Inc.



Andover, Massachusetts

January 5, 1957

Mrs. E. G. Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert

We hope that you have received the water color by Charles Demuth which we sent out to you 9 days ago by railway express. If not, please advise immediately.

We will appreciate hearing from you as to your decision. In the meantime, with kindest personal regards.

Sincerely yours,

NASSAU GALLERIES INC  
ANDOVER, MASSACHUSETTS

JAV/jg



January 14, 1957

Mr. Marie Grant  
2922 Nichols Street  
San Diego 6, California

Dear Marie:

Is my face red?

With all the verbal and written instructions, everything went wrong. However, this time you will have to forgive us as the Christmas exhibition, the rush of visitors, the rush in deliveries, and the mixup at the various shippers really reaches a high. Just to make up for what may seem like stupidity on our part, I am sending you a little present which is quite appropriate. This is the special edition of the Max Weber book we published way back in 1938 - and contains an original lithograph by the artist. I hope you enjoy it and remove the demerit mark against my name.

Incidentally, the Weber exhibition of gouaches started with a bang and although I was obliged to be away practically all of the opening week, five of the pictures have already been sold and we expect to more than double the quota within the next week.. It certainly is gratifying after 20 years or more to witness a boom in American art on a wide scale and in all price categories. At this rate, I shall retire pretty soon and move out to the west coast, of course bringing with me my own jug of water.

I hope you and Flinx had a wonderful holiday, and will have a very happy New Year.

Sincerely yours,

ROM/ek

# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

---

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - CHARLES T. FISHER, JR.  
MRS. EDELL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

---

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

*Phone Temple 1-0360*

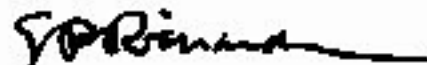
January 11, 1957

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York City 22

Dear Mrs. Halpert:

I owe you apologies for being so slow in answering your letter of December 21st. I should love to have the four poster portraits by Demuth in the museum but so much time has passed since we discussed it, and our funds have been used so extensively since then, that I don't see any immediate hope of moving in that direction.

Sincerely yours,



E. P. Richardson,  
Director

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or to publishing information regarding sales transactions, eachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 21, 1958

Mr. L. Frankiel  
Musée D'Art Juif  
18 Rue Des Saules  
Paris XVIII, France

Dear Mr. Frankiel:

Your letter addressed to Ben Shahn has been referred to us, as his agents.

Indeed, we should very much like to cooperate with you in your plans for the forthcoming exhibition. However, at this time, a large retrospective exhibition of his work is current at the Fogg Museum at Harvard University, and will continue until February when a good part of the show will be forwarded to the Virginia Museum in Richmond.

With these two events, it is impossible to find a sufficiently important drawing to send to you. Our stock in the gallery is completely depleted. I hope, however, that you will call on us at some future time, when we can cooperate with you.

Sincerely yours,

BCH/ek

December 21, 1958

Mrs. George Benahue  
154 Buffalo Avenue  
Niagara Falls, New York

Dear Paula:

I, too, regret very much that we did not get together  
while you were in New York, but I am sure that you  
understand the situation.

Your new program sounds very exciting, and I can well  
see your anticipation.

When you get here in March, let's go to town and have  
a real gab-fest. Let me know when you get here.

Dr. Bender was here a little while ago, and seems very  
pleased with the transaction. I disposed of the paint-  
ing by Hols to a German dealer, and kept the Feininger  
for myself. It was in pretty bad shape, and is now  
being relined, cleaned and framed. I will show it to  
you in all its new splendor, when you are in New York.  
Thank you for referring Dr. Bender to me as I am really  
very happy with the Feininger.

And, my best wishes to you and George for a very happy  
holiday.

Affectionately,

EGH/ek



FOGG ART MUSEUM · HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS

January 10, 1957  
(Dictated December 27th)

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22  
New York

Dear Edith:

It was good to get your letter of the 21st. I am glad the posters arrived and in sufficient quantity. Today we are sending to the lenders picture books and a new catalogue. So many changes were made that we had to scrap the old one altogether, and hence the lenders have had to wait for their due. Meanwhile we are laying plans for a closing of the exhibition, having finessed a regular opening. Fred Walkey, whom perhaps you know, is going to give a gallery talk on the Show on Sunday afternoon, January 13th. We are asking the lenders and the Friends of the Fogg.

The exhibition is going very well. There has been a steady attendance, and a very interesting younger crowd. I don't know when we've had a show that has had so great an appeal to the most intelligent kind of students. Of course I'll send you duplicate clippings if I have them.

The Max Weber show sounds very exciting indeed. I wish that we could come but I'm afraid I'm going to be away just at that time (trip to Pittsburgh). But I'll be coming down to New York soon, sometime later in the month, and I'll hope to have a chance to see you then. In addition to the Webers, which do sound exciting, I want to see your Lehm-brucks.

With best wishes for the New Year,

As ever,

  
John Coolidge

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me a cheque for £ 700, -  
~~The cheque is payable to the~~  
a draft for dollars payable  
here; that would leave  
only one piece to come,  
(The Einstein) I hope  
everything comes properly  
checked.

My wife & I send our  
good wishes

Yours very sincerely

Albert Einstein





# MFA

Colorado Springs Fine Arts Center

CONTEMPORARY ART SOCIETY

1957-1958

Committee: Mrs. Marshall Sprague, chairman

Mrs. Morton McGinley  
Mrs. Stanley Stewart  
Mrs. Edward A. Merrill  
Mr. Ralph Giddings  
Mrs. Morris Guberman

Mrs. John Gallagher  
Dr. Peter J. Labowskie  
Mrs. John Frederick Angell  
Mr. Marshall Cross  
Mrs. J. O. Walker

The purpose of the Contemporary Art Society is twofold: (1) to stimulate knowledge of the art of our times, and (2) to add to the collection of the Colorado Springs Fine Arts Center by purchase from the Annual Contemporary Art Society Exhibition.

Individuals or married couples may become members for one year upon the payment of \$25.00. Checks should be made payable to the Contemporary Art Society and sent to Miss Elizabeth Howbert at the Fine Arts Center. Membership is tax deductible.

Membership in the Contemporary Art Society entitles each member to select a contemporary work, either in the medium of painting or sculpture, which will be included in an exhibition presented at the Fine Arts Center during the month of March, 1958. All expenses of shipping and handling of works will be paid from the funds of the Society. No piece submitted should have a shipping weight of more than 100 pounds, unless the member who selects it is prepared to pay the cost of shipment. All selections must be received at the Fine Arts Center no later than February 15.

Arrangement may be made through the Fine Arts Center to handle the invitation and shipping of a member's selection.

The Annual Exhibition of the Society will be opened with a preview dinner for members only at 7 p.m. on March 1, 1958. On this occasion each member will be asked to make a statement regarding his selection.

From the Annual Exhibition a jury composed of the Director and the Accessions Committee of the Fine Arts Center and a representative of the Contemporary Art Society will choose one or more works for purchase, consistent with funds available. If no work is considered worthy of purchase the funds raised will be carried over to the following year.

THE CONTEMPORARY ART SOCIETY IS AN ACTIVITY OF THE MEMBERS' VOLUNTEER ASSOCIATION OF THE COLORADO SPRINGS FINE ARTS CENTER.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**The City College**  
CONVENT AVENUE AND 139TH STREET  
NEW YORK 31, N. Y.

DEPARTMENT OF ART

January 8, 1957.

Mrs. Edith G. Halpert,  
Downtown Gallery,  
32 East 51 Street, N.Y.

Dear Mme. Overseer:

Here is the clipping--all four columns of it--of Rodman's review of my Mexican book in last Sunday's Times. With the exception of the slightly unnecessary comparative crack toward the end it is not too bad a send-off. The so-called omissions with which he charges me are the result of his not having read the last chapter of the book where they are all set forth--and with remedies for the situation.

I am now in the process of laying out a dummy for the Problems of the Younger American Artist--as of next Saturday anyway--and with luck we ought to be out soon. Art & Civilization has reached the cover stage and will appear in March-April. Spare time is spent feeding the baby.

Should you meet the Boston University crowd again do keep my interest in mind. You did say something the other evening about George Brewster in connection with the almost-stag dinner you attended.

It was a fine party and thanks again!

Yours,



Myers

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BRYAN ARDIS FRAME  
ATTORNEY AT LAW  
509 ARCADIAN AVENUE  
WAUKESHA, WISCONSIN

20 December 1956

Mrs. Edith G. Halpert  
c/o The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

In the past you have been kind enough to furnish me with the current value of several painting which I purchased, and I wonder if you would send me this information again at this time. The paintings are as follows:

House on the Bramberg Deep by Lyonel Feininger

Trapeze Artis by Kunyoski

Stock Exchange by John Marin

I am desirous of obtaining the value on the above paintings at the present time for insurance purposes.

Thanking you in advance for your cooperation, I am

Very cordially yours,

*B. A. Frame*  
Bj

BAF/bjr

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December 22, 1956

Mr. Richard D. Pinney, Vice-President  
Coe College  
Cedar Rapids, Iowa

Dear Mr. Pinney:

Thank you for your letter.

Yes, indeed, we shall be very glad to cooperate with you in the forthcoming Fine Arts Festival -- and will have available for this occasion paintings by the two artists you have listed -- Georgia O'Keeffe and John Marin. Very shortly, I shall send you the complete information as to titles, prices, etc. as well as photographs of the works selected.

If you don't mind a suggestion from me, it might reduce expense for Coe College to have all the exhibits picked up by one of the packers like Budworth, Hayes or Berkeley and pack them collectively, instead of having each gallery arrange for individual packing and individual charges.

I certainly wish that Cedar Rapids were not so far from New York as from what I have heard the Festival is a great event, and it would be nice to attend.

May I extend my best wishes to you -- and to the Elliotts -- for a very happy New Year.

Sincerely yours,

RMH/ek

*forms in  
with out*



are off for The South

Wm Brown.

So much love and o

Very Happy New Year.

Devotely

Cluteo.

Dec. 26<sup>th</sup>

January 14, 1957

Mr. Dan Herbert  
Tou Lee Ltd.  
18 West 55 Street  
New York, N. Y.

Dear Mr. Herbert:

On December 18th we sent you four photographs of  
American folk art sculpture.

If you are through with these prints, would you  
be good enough to return them for our files. I  
shall be most grateful to you, as we are eager to  
maintain our records and - as I mentioned previously -  
we sent you two originals.

Thank you for your cooperation.

Sincerely yours,

RGM/ek

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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



January 8, 1957

Mr. Richard A. Leach  
Testimon 225 - St. 1007  
Casilla 240V - Correo 15  
Santiago, Chile

Dear Dick:

Thank you for your very kind note.

An official letter from the Foundation will be mailed to you by the treasurer within the next few days. Un fortunately, he has been out of town and could not send it earlier, but the letter will be dated 1956 as you requested.

I, too, have had a very quiet holiday and, as a matter of fact, think it is an excellent idea after so many years of hilarity during the Christmas, New Year season.

I am very glad that your Uncle is improving, and hope he continues to do so.

Let me know whether you are planning to come up this way again, so that I can arrange to have a gay dinner party to make up for our respective quiet holidays. My best wishes for a very happy New Year.

Sincerely yours,

RAM/ek

December 26, 1956

Mrs. Muriel B. Christison  
Associate Director  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond 20, Virginia

Dear Mrs. Christison:

I know you will be pleased to receive word that the new painting by Ben Shahn - and what a painting - has just arrived, and can be added to your list. The title is, "Africa"; the medium is tempera and the size is 30 x 38. It is priced at \$4000.

If you wish to have photographs of the painting sent to you, I shall arrange to have prints made promptly. Meanwhile I hope that you are planning to communicate with the owners of the other paintings listed in my previous correspondence, so that all the arrangements may be completed in time.

My very best wishes for a happy New Year.

Sincerely yours,

HCM/ek



381 HIGHLAND AVENUE  
MERION, PENNSYLVANIA

January 4, 1957

The Downtown Gallery  
32 East 51 Street  
New York, New York

Gentlemen:

I am interested in the purchase of the following paintings and sculpture for my home. The sizes are approximate and may vary to some extent:-

- (1) Abstract painting for foyer  
34" wide and 66" high.
- (2) Abstract painting for living room  
48" wide and 60" high.
- (3) Abstract painting for dining room  
36" high and 54" wide.

I am also interested in obtaining the following pieces of sculpture:-

- (1) Abstract sculpture ( white )  
app. 10" wide by 18" high.
- (2) Abstract sculpture ( colorful )  
app. 20" wide by 30" high.

If you have any of the above, please reply and I will arrange to call to inspect the same as soon as convenient.

Sincerely yours,

*M. L. Girsh*  
M. L. Girsh

MLG/tc

for publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-113 EAST DOUGLAS AVE.  
TELEPHONE AMHERST 2-1986  
WICHITA, KANSAS

316 East 66 Street  
New York 21, N.Y.

January 8, 1957

The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Attention: Mrs. Edith Gregor Halpert,  
Director

Dear Mrs. Halpert:

I am engaged in compiling an appraisal of works of art purchased by the Louise C. Murdock Estate for the Roland P. Murdock Collection. The appraisal is for record and insurance purposes only.

Enclosed please find in triplicate a list of purchases from your gallery with dates of purchases and prices paid. When certain "plus" figures appear, they represent additional framing costs or for pedestals in the case of sculpture, and are not concerned in your calculations.

If you feel that you can grant this favor, please write your figures in the right hand column on all three copies, and sign them.

Thanking you for your consideration and cooperation,

I am

Sincerely yours,

*Elizabeth S. Navas*

Elizabeth S. Navas  
Trustee  
Louise C. Murdock Estate

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# UNION AFFILIATION:

Name of Union	Local Number	Name of Union Contact	Number of Employees	Work location	Class	Contract Date

# INSURANCE IN FORCE: NAME OF CARRIER(S)

Yes-No	Kind of Coverage	Amount Emp. Dep.	Yes-No	Kind of Coverage	Amount Emp. Dep.
<input type="checkbox"/>	Group Life		<input type="checkbox"/>	Doctor's Visits to Home	
<input type="checkbox"/>	Accidental Dismemberment and Death		<input type="checkbox"/>	Number of Visits per day	
<input type="checkbox"/>	Accident and Health		<input type="checkbox"/>	Allowance per visit	
<input type="checkbox"/>	Weekly Disability		<input type="checkbox"/>	Max. Number of Visits { Per Disability Per Year	
<input type="checkbox"/>	Hospitalization		<input type="checkbox"/>	Visits to the Doctor's Office	
	Number of days		<input type="checkbox"/>	Number of visits per day	
	Daily room and board allowance		<input type="checkbox"/>	Allowance per visit	
	Allowance for ancillary services		<input type="checkbox"/>	Max. Number of Visits { Per Disability Per Year	
	Maternity		<input type="checkbox"/>	X-Ray and Laboratory Exams	
	Waiting Period: Months; Immediate		<input type="checkbox"/>	Maximum Payment { Per Disability Per Year	
<input type="checkbox"/>	Ambulance, Maximum Allowance { Per Disability Per Year		<input type="checkbox"/>	Supplemental Accident, Maximum Payment	
<input type="checkbox"/>	Surgical Schedule, Maximum Allowance		<input type="checkbox"/>	Polio, Maximum Payment	
<input type="checkbox"/>	In-Hospital Medical (Doctor's Visits)		<input type="checkbox"/>	Major Medical Expense	
	Allowance { Per Day Per Visit			Maximum Payment	
	Number of Days or Visits { Per Disability Per Year			Co-Insurance Percent	
	Maximum Payment { Per Disability Per Year			Deductible Amount Equals	
				1. Basic Benefits	
				2. Amount of Dollars	
				3. Percent of Income	

ASSOCIATED HOSPITAL SERVICE OF NEW YORK  
NEW YORK'S BLUE CROSS

80 Lexington Avenue  
New York 16, New York

UNITED MEDICAL SERVICE, INC.  
NEW YORK'S BLUE SHIELD PLAN

2 Park Avenue  
New York 16, New York

ENROLLMENT HEADQUARTERS  
370 LEXINGTON AVENUE, NEW YORK 17, NEW YORK

MURRAY HILL 9-2800

## Countries Served

Kings  
Richmond

Queens

Nassau  
Suffolk

## Addresses of all Branches

Williamsburgh Savings Bank Bldg.  
1 Hanson Place, Brooklyn 17, N. Y.  
STERLING 9-2400

29-37 41st Avenue  
Long Island City 1, N. Y.  
RAVENWOOD 9-0761

119 Jackson Street  
Hempstead, L. I.  
IVANKO 6-0704

## Countries Served

Bronx  
Westchester

Columbia  
Delaware  
Dutchess  
Greene  
Orange  
Putnam  
Rockland  
Sullivan  
Ulster

## Addresses of all Branches

31 Beechwood Avenue  
Mt. Vernon, N. Y.  
MOUNT VERNON 4-1600

51 Market Street  
Poughkeepsie, N. Y.  
POUGHKEEPSIE 4760



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18 Hyde Park Gate  
Kensington, S.W.7.  
Knightsbridge 7968.

Jan 7. 1957.

Dear Mrs. Halpert - I am  
sending a bronze of  
Einstein & a Kathleen.  
These should reach you  
next & there will be one  
other Einstein which is  
now casting. Apart from  
the 2 which you have  
paid for I have sent 2  
Madonnas (one in bronze)  
which you should have  
received by now. My  
slippers are packing the  
above 2 bronzes. I would  
it be convenient to send



[Encl. Lang 12-21-56]

GILBERT M. DENMAN  
LEROY S. DENMAN, JR.  
GILBERT M. DENMAN, JR.

DENMAN, FRANKLIN & DENMAN  
LAWYERS  
OFFICES IN SAN ANTONIO LOAN AND TRUST BUILDING  
SAN ANTONIO, TEXAS

CABLE ADDRESS  
"DENMAN" SAN ANTONIO

December 19, 1956.

Mr. Sylvan Lang  
Lang, Byrd, Cross, Ladon & Oppenheimer  
1500 Milan Building  
San Antonio, Texas

Dear Sylvan:

Thanks for your letter of December 17th which crossed  
in the mail my answer to your letter of the 13th.

I am very proud of you for having raised \$2,000. for  
the cause. As soon as we have the information from  
O'Neil Ford and the information about shipping costs  
I think we should get together with the Trinity people.  
I think it would premature to talk to them until we  
have some idea of those two factors.

I have a recollection that Mr. Zorach told me the whole  
group was designed for a 22 by 22 foot square, but I  
may very well have misunderstood him. If it really is  
32 foot square I doubt seriously that the Taylor build-  
ing wall will be large enough.

With best regards, I am

Sincerely,

*Gilbert*

gmd jr-ma

Rec'd.	12/20/56
Referred	12 14
Attended	

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
concerns the artist's estate.

not to publishing information regarding sales transactions, sellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Rafael Navas



December 29, 1956

Mr. R. T. Bergen  
10177 - 104th Street  
Edmonton, Alberta, Canada

Dear Mr. Bergen:

Because the majority of the paintings and sculptures in  
our Christmas show were sold, I did not send you a list.  
However, I can give you the names of the artists who  
were represented and who may in the near future have  
other outstanding small examples in the same price range.

If any of the artists interest you especially, I shall  
be glad to send you a small selection of photographs  
with the pertinent data. Won't you let me know.

Sincerely yours,

RCM/ak  
Enc.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 9-3787

January 3, 1957

Mr. Erwin S. Wolfson  
24 West 58 Street  
New York, N. Y.

Dear Mr. Wolfson:

As we agreed, I am now sending you a resume of our various conversations and an outline of plans for the future.

1. I agree to deliver by March 15th, 1958 ten paintings by eight prominent American artists and two less so who will add an element of surprise for the series. The total price for the ten paintings will be \$15,000, averaging \$1,500 each, but varying in several cases where the young artists are employed to balance an expensive older artist. These paintings will be unframed, but the Downtown Gallery will be glad to select any uniform type of frame varying from approximately \$15 for strips, to whatever is considered appropriate -- optional with Mr. Wolfson, and to be charged to him.
2. These paintings will average 25" x 30" in size, some larger and some smaller, using as subject matter six varied themes relating to the building (and its environs) being erected by Mr. Erwin S. Wolfson at 100 Church Street, New York City. The other four will relate to themes allied to U. S. Steel Export Company, American Foreign Power, New York Telephone and Telegraph, Michigan Mutual Insurance Company, and Allis Chalmers Manufacturing Company.
3. All of these are to be executed to the best ability of the artists selected, all of whom (with the exception of the two) have achieved recognition in the museum field (through exhibitions and acquisitions) and in the press.
4. These pictures will be exhibited for a period of two weeks at The Downtown Gallery, either from June 2nd or from June 9th, depending upon the advice obtained from The New York Times. There will be no charge for the use of the Gallery and all services pertaining thereto. The publicity release will be the responsibility of the Gallery, and its mailing lists will be used for this distribution as well as for the catalogue.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



700 ALTA AVENUE  
SAN ANTONIO 9, TEXAS

Dear Editor:

Sylvan joins me in  
all best wishes for a joyous  
New Year's Eve and a glorious  
New Year. And thank you  
again for that lovely, and  
elegant dinner party...

We are leaving our  
usual New Year's Eve  
party ending up with  
seated breakfast at 2 or  
3 A.M. depending, how  
it goes.

January 14, 1957

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

I was very happy to receive a letter from you.

A copy of the original note from Mrs. Navas was mailed to me by her, and I agree with you that it is very expressive of the holiday spirit.

When are you planning to come to New York? I was under the impression that you had mentioned the month of January, and I certainly am looking forward to your visit.

My best regards, and again best wishes for a very happy New Year for you and the family.

Sincerely yours,

EWK/ek

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January 2, 1957

Mr. Joseph E. Gold  
Suite 1201 Finance Building  
Philadelphia, Pa.

Dear Mr. Gold:

Thank you for your check which was credited to your  
account. I hope the painting reached you, and that  
you and your family are enjoying it.

Under separate cover, we sent you an invitation to  
a preview of the Weber exhibition with a party for  
Max Weber next Monday, January 7th. I hope that you  
and Mrs. Gold will join us on this occasion.

It just occurs to me that you had asked us to hold  
one of the gouaches to be exhibited and I am writing,  
therefore, to ascertain whether you plan to come in  
before the show, or whether you want us to hold it  
through January 7th for a decision. You realize, of  
course, that it is very difficult to us to have a  
painting on reserve during the course of the show,  
and I do hope that you will let me hear from you as  
soon as possible.

My very best regards.

Sincerely yours,

RM/ek

DUNBAR ACCESSORIES

635 MERCHANDISE MART, CHICAGO 84, ILLINOIS DELAWARE 7-1303

DECEMBER 26, 1956

THE DOWNTOWN GALLERY, INC.  
32 EAST 51 STREET  
NEW YORK 22, NEW YORK

GENTLEMEN:

ATTACHED IS OUR CHECK AMOUNTING TO \$140.00<sup>+4.20 TAX</sup> IN  
PAYMENT OF YOUR INVOICE #7435 OF 12/4/56 RENDERED TO  
MR. EDWARD WORMLEY, 452 EAST 52 STREET, NEW YORK, NEW  
YORK.

YOURS VERY TRULY,

DUNBAR ACCESSORIES

*Russell F. Wake*

RUSSELL F. WAKE

RFW:PMB

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December 31, 1956

Mr. Perry Rathbone  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Rathbone:

In the hope that you will be in New York the day preceding the Karolik opening, I am writing you in advance to extend an invitation to the preview cocktail party for Max Weber and his exhibition of large gouache paintings produced during 1955 and 1956.

I was reminded of your recent statement about adding to your watercolor collection, and as you see am right on the ball.

It was a great pleasure to see you at the Fogg Museum, and I look forward to seeing you again in the near future. Meanwhile, my very best regards and wishes for a happy holiday.

Sincerely yours,

BOM/ek

WEISSBERGER & FROSCH  
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER  
AARON E. FROSCH  
CABLE "ARNWEISLAW, N. Y."

120 EAST 50TH STREET  
NEW YORK 22, N. Y.  
PLAZA 8-0800

January 11, 1957

Mrs. Edith Halpert  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

On my return to town I found your letter of January 2nd, and called you to-day only to find that you were out of town.

I shall be fascinated to discuss your brainstems with you, and, in any event, to see you again, so please phone me when you get back.

Best regards.

Cordially,

LAW:agg



P. S. Just learned of the death of your sister.  
My most sincere sympathies to you.

*Huntington Hartford*

for to publishing information regarding sales transactions, each party is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

---

## ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - CHARLES T. FISHER, JR.  
MRS. EDESEL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

---

EDGAR P. RICHARDSON, *Director*

Wm. A. BOSTICK, *Secretary & Business Manager*

*Phone Temple 1-0300*

January 9, 1957

Mrs. Edith Halpert  
Downtown Galleries  
52 East 51st Street  
New York City

Dear Mrs. Halpert:

My visit to your gallery last week was one of the pleasantest and most instructive times I had during that rushed spell. Thank you so much for all your kindness.

May I borrow the following paintings for the exhibition February 26-March 24:

Marin, Region Rowe, Massachusetts, water color, 1918

Niles Spencer, Blast Furnace

Paul Burlin, Composition, 1953, water color

Max Weber, The Mirror, gouache

#80

I would certainly like to have many more but I guess it's best to be as sensible as possible. Any of these, I know, we would be proud to own.

May we have the works by February 15? Please make whatever shipping arrangements that are most convenient for you and we will naturally pay expenses. I should also appreciate a notation of all prices. And, needless to say, I am most grateful to you for your help and advice.

Sincerely,

*Franklin Page*

Addison Franklin Page  
Assistant Curator, Education

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Leo S. Guthman

January 7, 1957

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

The 'Georgia O'Keefe' arrived a few days ago. What a wonderful framing job you did on it. Thanks. ~~The~~ few people who have seen it have admired it, but what is most important, I keep looking at it and liking it myself.

I had planned to be in New York the 15th, but the meeting I had expected to attend has been cancelled, and in the meantime, I have to take a trip to Wilmington, Delaware, so I don't know just when I will be in town. However, I do plan to be there some part of that week, and I will drop in to say 'hello'.

Picked up that wonderful book that you gave me for Christmas, and read a bit more. Thanks again for sending it to me.

With the warmest of personal regards,

Fondly,

*Leo*

2629 So. Dearborn Street  
Chicago 16, Illinois

*Edith*

*Fast Pay makes For  
Fast Friends—*

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January 2, 1957

Mr. Frederick A. Sweet  
Curator of American Painting and Sculpture  
Art Institute of Chicago  
Chicago, Illinois

Dear Mr. Sweet:

In my idle holiday reading, I came across a report in the magazine "Pictures on Exhibit" to the effect that you had picked 101 paintings and 25 sculptures from galleries, museums, collectors and artists all over the country for the exhibition which opens early in the new year.

Thinking about it, I realized that you had not come in to the gallery to make a selection, although we still have quite a number of artists who would be available for selection. Also, I realized that you had not been here for a long, long period and since I am not a shy character, I am writing to ascertain whether there is some special reason why you ignore this gallery or whether it is just a fancy of mine.

I hope you don't mind my writing you about this, but it seems like the ideal time of the year to take inventory.

My best regards,

Sincerely yours,

RCM/ek



# Bayonne Jewish Community Center

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SAMUEL HENNE  
LAWRENCE LEVY  
DR. HARRY MELSER  
EDWARD NADEL  
SIDNEY PENNER  
JACK PREMINGER  
HENRY RAFF  
ARTHUR RAYITT  
JEROME J. ROSE  
MRS. JEROME J. ROSE  
MOE ROSENTHAL  
BARNEY H. RUBIN  
ALFRED W. SGOOLNICK  
JACK SIEGAL  
MRS. NATHAN SUBSKIND  
NATHAN ZINADER

### PAST PRESIDENTS

JESSE BLOCK  
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ABRAHAM S. TURTELTAUB

EXECUTIVE DIRECTOR  
BARRY SHANDLER

January 10, 1957

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We regret that you do not have a Ben Shahn painting available at this time. Should you have one before February 5th, which is the date our catalogue goes to press, we would appreciate your advising us as we would very much like to include a Ben Shahn in our exhibition.

Many thanks for your courtesy and cooperation.

Sincerely yours,

*Benjamin Elwood*

Mrs. Benjamin Elwood  
Chairman, Art Exhibition

SPONSORED BY THE BAYONNE JEWISH COMMUNITY COUNCIL

AFFILIATED WITH THE NATIONAL JEWISH WELFARE BOARD, THE N. J. FEDERATION OF Y. M. & Y. W. N. A.'S. AND THE BAYONNE COMMUNITY CHEST



December 22, 1956

Mr. Archibald Edwards  
611 Terminal Building

Oklahoma City, Oklahoma

Dear Mr. Edwards:

Will you kindly return the photographs we sent you  
of paintings in our Christmas exhibition.

Thank you

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 50 years after the date of sale.

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published and the date of the death is the date of the  
publication.

## **CORRESPONDENCE**

**1957**



December 21, 1956

Mrs. Charles L. Bybee  
1909 Olympic Drive  
Houston 2, Texas

Dear Faith:

On October 29th, I sent you a group of photographs suggesting sculpture for your husband's book.

I am writing to advise you that the bust of Indian Chief has been sold and, therefore, is no longer available. I assume that Mr. Bybee was not interested in the idea, since we have had no word from you nor from him. Incidentally, would you be good enough to return the photographs to us, as we are now working on another collection and have need for those.

How have you been, and how is your new house progressing? Drop me a note when you have time. It will be nice to hear from you.

And, please accept my best wishes to you and Mr. Bybee for a very happy holiday.

Sincerely yours,

WGB/ek

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan. 5, 1957

Mr. John Richard Craft, Director  
Columbia Museum of Art  
Columbia,  
South Carolina

Dear Mr. Craft:

We are definitely holding one of the Max Weber gouaches you selected for your forthcoming Show, opening on the 31st of March.

The first two paintings, you picked, carry the titles, "Two Friends" and "Conversation". No doubt, your catalogue will have to go to press very soon; probably our Max Weber Exhibition is over. One of these paintings might be sold.

With this in mind, I would suggest you're using the title of "Friends" in your catalogue. This title would certainly cover either picture. Then you will not be in any difficulty.

Maybe Mrs. Halpert did not give you the following information. The price of the Weber paintings is \$2500.00 each. The Ben Shahn picture, which you selected, is \$1500.00.

Do hope your Exhibition is a big success.

Sincerely yours

John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22,  
N.Y.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is he published 60 years after the date of sale.



January 14, 1957

Dr. Meyer Friedman  
2245 Post Street  
San Francisco 15, California

Dear Dr. Friedman:

Thank you for your note.

We are very pleased that you are happy with your picture. It is always gratifying to learn that a painting has found the right home, and I think it was very thoughtful of you to write accordingly.

My best wishes for a happy New Year.

Sincerely yours,

EGH/ek

or to publishing information regarding sales transactions,  
neither are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
published after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

December 22, 1958

Mr. William H. Lane  
Standard Pyrexoid  
Leominster, Mass.

Dear Bill:

Thank you for your very handsome card. It really is most impressive, and I know that you must be pleased.

Could you send several of these for our record books? I shall be most grateful.

In the event that I shall not see you before, please accept my very best wishes for a happy New Year. Actually, I think we both need it -- and deserve it. So here's hoping.

Affectionately,

ECM/ek



From the law offices of SOLINGER & GORDON  
250 Park Avenue, New York 17

January 2, 1957

MEMO TO MRS. EDITH G. HALPERT:

Abe Rattner's lawyer has telephoned and written me stating that you and Rattner met recently and both now wish to conclude the arrangements previously discussed. If this is true and you want me to try to consummate the matter, please let me know. Mr. Fisher states that Rattner is returning shortly to Michigan so that if anything is to be done I assume you will communicate with me promptly.

Best wishes for the New Year.

*Russ*

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## THE UNIVERSITY PRINTS

August, 1956

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for the new year, Love

Cordially

Wm. A. Brock Jones.

January 9<sup>th</sup> [1957]



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Mrs. Ralph Noyes

is comfortable physically  
and that she has peace of  
mind. I still have a lot  
of desk work to do, but am  
hoping to be in order by  
the middle of January.  
All good wishes for your  
1957 Elizabeth.  
Christmas Day. 1956



MEMBER OF AMERICAN SOCIETY OF APPRAISERS

**ROBERT CARLEN**

ART DEALER

*ACA*

323 SOUTH 16TH STREET — PHILADELPHIA, PA. — KI-5.1723

Sunday evening

Dear Edith:

We made a quick trip up to see Nancy at Camp in Vermont last week. Stopped off in New York under the impression you were at home hoping to see you a few minutes but then continued on up through New York State on the Thruway into Vermont so by-passed Newtown. The return trip was pretty bad as we left Saturday around noontime and had to drive back to Phila. arriving around 4 o'clock in the early morning as no accommodations for staying overnight were to be had anywhere. Even tried to find an available motel in the vicinity of New York City (many big ones are located on the Sawmill River Parkway) but they were completely filled up. What an experience and we were all "dead tired" when we arrived home early that Sunday morning.

I telephoned the gallery on Thursday when I was in N.Y. and spoke to Lawrence. I picked up the two water colors and asked Lawrence to tell you I had dropped in to see if you had been back at the gallery.

The Pequot indian weather vane I wrote you about I have just learnt is not 6 feet high but actually 10 feet high and 4 feet wide. I just received a letter that was written to the chap I got this weather vane from, by the editor of the Salem News giving a good deal about the history of this piece. It seems there were two of these on the roof of the building of this cotton mill which was destroyed by fire in 1914. Because of some work needed in the area where one of these Indians was located, it was taken down and stored in a fire proof building. Along came the fire and the other example was melted down by the flames so this one was preserved since the building it was stored in was not injured by the fire.

I have ordered it to be crated and shipped to me at their convenience although at first it was my intention to stop off in Massachusetts and bring it back down on the roof of my station wagon, but when I received the letter stating it was 10 feet high, I cancelled out my plans and decided to have it crated and shipped.

When do you plan on coming in to New York? If soon let me know and I will drop in.

Hope you are having a pleasant summer's vacation and rest.

Alice and I visited Michael this evening and sat around while he had dinner. We enjoyed seeing him and I do believe he was glad we came.

Kindest regards,

*Bob*

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January 2, 1957

Mr. L. Arnold Weissberger  
Weissberger & Froesch  
509 Madison Avenue  
New York 22, N. Y.

Dear Arnold:

I have just had a fascinating brainstorm which I  
should love to discuss with you if you have a  
moment to spare.

Won't you let me know whether you can drop in  
during the day, or whether I can induce you to  
have dinner with me here in the near future.

Happy New Year.

Sincerely yours,

EGE/ek



# GLOBAL ENTERPRISES

BOX 82 — EAST CHATHAM, N. Y.  
CANAAN 2-2735

January 4, 1957

Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

I have a painting of a flock of sheep that are caught in a blizzard with sheep dogs standing by. The picture is an oil painting the name on the bottom is SHANK and the size of the painting is about 2½x4½ ft. set in a gold frame.

Would you kindly let me know if this picture is saleable and if so would it be worth the time and expense to ship it down.

Thanking you for what information you can give me .

Sincerely yours

*Charles F. Schulte*  
Charles F. Schulte

January 14, 1957

Mrs. Charles Sydney Cutting  
765 Park Avenue  
New York, N. Y.

Dear Mrs. Cutting:

Thank you so much for your very nice note and the check. Naturally, I am pleased that you are retaining the painting by Stuart Davis.

Indeed, I shall be glad to accept your invitation and some time during the next week, shall telephone to find out whether it will be convenient to have me come by about 6:00'clock.

My best regards.

Sincerely yours,

RGM/ek



MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

December 28, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks so much for yours of the 21st with its cordial invitation to attend the Max Weber opening the day preceding the Karolik show at the Whitney. Unfortunately, I cannot be on hand as I have a date in Richmond the middle of the month and another in New York on the 23rd and I simply cannot get away again in the month of January much as I should like to be with you. Perhaps I can get in to see the Weber show when I come to the mid-winter meeting of the Council of the American Association of Museums on the 23rd.

Happy New Year and best regards,

Sincerely,

Perry T. Rathbone  
Director

PTR:nm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both trial and purchase involved. If it cannot be established after a reasonable search whether an artist or producer is living, it can be assumed that the information by be published 60 years after the date of sale.

February first "Fine Arts" here  
in San Diego is hanging six  
oils and three bronzes from  
our Collection: Boudin, Villard  
Ullmann - Braque - Rouault -  
Renoir - Ulinko - Laurent - The  
Kolbe - along with a few  
French from Ulls Snyder in  
Colorado. I have been elected  
a Trustee and Plin on several  
Committees so we are an  
"Institution"

With our love  
Zank



December 28, 1956

Mrs. Samuel Yecholsen  
394 Woodbridge Avenue  
Buffalo 16, New York

Dear Mrs. Yecholsen:

On December 5th, I wrote to you offering a painting by Max Weber as a suggestion for your next purchase. This was in reply to your letter of November 21st. At that time, I enclosed a photograph.

Now that we are about to arrange the exhibition and expect a good many visitors for the opening, I am very eager to get word from you either indicating a specific interest in the picture, or releasing us immediately so that it may be available during the exhibition.

I do not mean to press you, but I am sure that you understand that we cannot hold any exhibited painting for consideration. Thus, I shall be most grateful if you will communicate with me at your earliest opportunity.

My best wishes for a very happy New Year.

Sincerely yours,

RGE/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CLASS OF SERVICE

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# WESTERN UNION TELEGRAM

W. F. MARSHALL, President

## SYMBOLS

DL=Day Letter

NL=Night Letter

I.T.=International  
Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is (46) at point of destination.

DEC 27 PM 12 51

NA066 PD=FN PHILADELPHIA PENN 27 1121AME=  
MRS EDITH G HALPERT, DOWNTOWN GALLERY=  
32 EAST 51 ST=

PLEASE ARRANGE INVITATION SHANNIS FOLK SONG FROM ERPF  
WILL NOTIFY MANHATTAN=  
JOSEPH T FRASER JR DIR=

PAEA

Nh 3 - 7800

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



Monday  
December 26<sup>th</sup> 1952

Down Town Gallery —

Dear Edith:

THE ALL ARTS - CENTER at the  
University of Arizona at Tucson is on the  
road of actual building progress - November  
Contract for Gallery - ARTS Bldg fine arts include  
all sculpture  
design architecture

DRAMA - Theatre - capacity  
around 400 - Ballet Dance Dramatic  
& lecture - Stage Craft & design sets, props  
Radio - Television —

1957 - Musical Bldg. - Instrumental

Vocal — ALL ARTS LIBRARY - Patio —

LARGE AREA - Division of Building

LARGE PLAZA proper planting

1st Beginning between ART GALLERY &

DRAMA + WITH VIEW from Music Buildings

PAVED PLAZA — planting plots due

work out a SCULPTURE Garden Court

(MIRROR) POOL a Memorial to PA - MA and

Reflection Edith - ~~make~~ Sculpture never static except plaque  
make a few key figure interchange the future



or to publishing information regarding sales transactions,  
eachers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 14, 1957

Mr. Fred Martin  
Chairman, Artists Council  
San Francisco Art Association  
800 Chestnut Street  
San Francisco 11, California

Dear Mr. Martin:

Thank you for your letter.

Much as we would like to cooperate with you, this  
gallery has a policy of sending only to non juried  
shows. Thus, if you have an invitation list, we  
shall be very glad to include some of the artists  
whose names appear below as well as our recent ad-  
dition, Max Weber.

Sincerely yours,

BOH/ek



FOGG ART MUSEUM · HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS

January 2, 1957

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22  
New York

*Edith*  
Dear Mrs. Halpert:

You doubtless thought it strange that we had no formal opening for the Ben Shahn exhibition. However, by way of experiment, we thought we would hold an exhibition closing! This will take the form of a gallery talk on the afternoon of Sunday, January 13th, to be given by Fred Walkey, the Director of the DeCordova and Dana Museum in Lincoln. We feel that such an event will appeal to a number of people who have already seen the exhibition and will be interested in furthering their knowledge of this artist. A tea and reception for lenders and Friends of the Fogg will follow the talk.

I enclose one of the invitations which we have sent to the Friends of the Fogg. I hope so much that you will be able to be with us on the 13th. We all think that the exhibition is a very exciting and handsome one, and I should like to take this opportunity to thank you once again for your contribution to its success.

Sincerely yours,

*John*  
John Coolidge

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GUMP'S

January 14, 1957

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

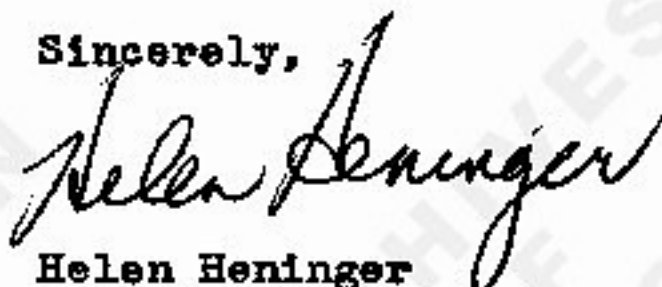
Dear Mrs. Halpert:

As a result of the Ben Shahn show, we have a customer who has been seriously considering the drawing of Freud, \$425.00. I therefore thought it wise to check the availability of it with you.

If the drawing is still available to us and the customer decides to take it, we shall wire you when to make shipment.

Thank you for your cooperation.

Sincerely,



Helen Heninger  
Assistant to Director  
GUMP'S GALLERY

HH:kl

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Sheraton-Astor Hotel  
New York 36, N.Y.

1/6/57.

Down town Gall.

Dear Mrs. Halpert.

Regarding the Jack Levine oil,  
if you would send it to  
the Seattle Art Museum,  
Seattle, Wash. I will  
ask them their opinion of it  
& buy it if they think it  
something they need.

If you do this please  
write me as soon as  
you ship it, I will then  
send Dick Fuller there on



✓  
WILLIAM H. LANE  
LEOMINSTER, MASSACHUSETTS

Jan. 11, 1957

Dear Edith,

I have just learned from Nat Salloumstall who kindly called me that the end has come for Sonia. Such a bitter tragedy as this has been is hard to accept but I know that you are equal to it. The sorrow is inescapable but the loss does not cancel out the joys that went before nor must it weigh heavily on the future.

Please now look to your own well being and take comfort from the many friends who are still with you.

With deepest sympathy  
Bill



December 21, 1936

Mr. E. P. Richardson, Director  
Detroit Institute of Arts  
5200 Woodward Avenue  
Detroit 2, Michigan

Dear Mr. Richardson:

Because O'Keeffe changes her mind so frequently about selling painting owned by her and, particularly, those by other artists in her collection, I think it best to repeat from my letter of March 20, 1935 addressed to Lawrence Fleischman. I quote:

Last week I spoke to her about the set of four portrait paintings by Deweth - O'Keeffe, Marin, Dove and Duncan. They vary in size from  $16\frac{1}{2} \times 20\frac{1}{2}$  through  $20 \times 27$ ,  $23\frac{1}{2} \times 19 \frac{3}{4}$  to  $24 \times 28$ . At this particular moment, in her weakened and softened condition, she will accept \$5000 for the entire group of four. If you are interested, please wire me at once.

If you are interested in seeing these at the institute, I shall be very glad to send the four posters on approval. Won't you let me know.

Sincerely yours,

EGH/ek

cc/ Mr. Lawrence Fleischman

prior to publishing information regarding sales transactions, each person are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

December 31, 1956

Mrs. R. Gates Lloyd  
1891 34th Street, N. W.  
Washington, D. C.

Dear Mrs. Lloyd:

Under separate cover, I am sending you photographs of several paintings by Marin, both oil and watercolor as well as the one and only Ben Shahn we have - his latest painting. In each instance, the information is listed on the reverse side of the photograph. The prices are enumerated below. These, of course, are subject to the customary museum discount of 10%. Incidentally, any of the paintings will be sent out to Washington for consideration, if you so desire.

It was so nice to see you again, and I look forward to another visit in the near future.

Merry Christmas,

Sincerely yours,

EGH/ek



*Art Today*

January 9, 1957

The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Sir:

As President of Art Today, an organization in conjunction with Brooks Memorial Art Gallery, which was formed four years ago to create a wider interest and deeper appreciation for our most contemporary art idioms and those expressions leading up to them, I wish to ask if you can lend us two of Arthur Dove's paintings.

We are organizing a show that will open in February at the Brooks Memorial Art Gallery. Among the paintings that will be exhibited we will have two Jackson Pollocks which are being lent to us from the Ossorio Collection that is presently shown at the Museum of Modern Art.

Since the show is to open on February 15, we are now assembling the catalog material and would appreciate it if you would send us immediately biography and photographs of paintings specifying their size. This information should go to press at once as it will take two weeks at least for the catalogs to be printed.

We will take care of all insurance - during transit and while on display - and would like to have the paintings packed by Berkeley. We will return the paintings after the 28th of February by Berkeley.

Sincerely yours,

*Antoinette Goforth*

Antoinette Goforth  
Secretary

signed for

Marjorie Liebman (Mrs.)  
President, ART TODAY  
707 Arkansas  
Memphis, Tennessee

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1957



VICTOR GRUEN & ASSOCIATES, inc.

planning architecture engineering

Victor Gruen, A.I.A.

Karl Van Leuven, Jr., A.I.A.

Edgardo Contini, A.S.C.E.

R. L. Baumfeld

January 10th, 1957

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The interest in the figurehead has reached the point where Mr. Read Jenkins, one of the Vice Presidents of the J. L. Hudson Company (our client) will stop in at your gallery to meet her. He will inspect the figurehead with the knowledge that his firm is not as yet committed to a purchase, but it is my hope that she will charm him as she did me.

Have you been able to discover more of her past? This seems to be of concern to the firm. Perhaps you could investigate the possibility of obtaining a detailed genealogy and inform Mr. Jenkins of the cost of pursuing this information.

Kindest regards,



Janet Bennett

JB/rws

# FLINT INSTITUTE OF ARTS

FLINT 3, MICHIGAN

January 7, 1957

Dear

During the period February 19, through March 9, 1957, we have planned at the Institute an exhibition of drawings. This year sixty-five artists will be represented by invitation. The artists being invited are from various parts of the country, and will include some of the best artists working today.

Please consider this your invitation to exhibit one drawing ( in any medium ) February 19, through March 9. There is no limitation as to size. All work is to be matted and unframed. Please express collect to arrive not later than February 9, 1957. Please use enclosed card if you wish or do not wish to be represented. It would be appreciated if this card was returned immediately.

Works will be returned post-paid.

All effort will be made to encourage sales.

All works will be insured at Artist's price.

Sincerely yours,

FLINT INSTITUTE OF ARTS

C. E. VanDuzer  
Director

Enc.

not to publishing information regarding sales transactions, dealers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



700 ALTA AVENUE  
SAN ANTONIO 9, TEXAS

By the way we did not  
have a box for the Kumbuka  
so I had to have packing  
company take care of it. I  
have not as yet been billed.  
If it was billed to you  
this was a mistake. Let  
me know.

Lots of love and  
again Huggy New Year,  
Kian,

Dec 28, 1956

January 14, 1957

Mr. David Harris  
888 Fifth Avenue  
New York, N. Y.

Dear David:

It has been a long time since I have had the pleasure of seeing you. Am I to assume that you have lost interest in art, or that you are too busy making money to bother about it?

The enclosed letter is self-explanatory. For your information, Mrs. Marous is desperately ill and there is very little possibility that she will recover. Naturally, her husband and all her friends are very eager to give her what little pleasure she can derive at this time. Therefore, I took the liberty of forwarding as personal a letter to you to ascertain whether you would be willing to part with the picture. Also, in this instance, we would reduce our sales commission from 25% to 10% to take care of the bookkeeping, transportation, etc.

Won't you please let me know your decision as quickly as you can. Many thanks for your cooperation.

Sincerely yours,

ECH/ak  
Enc.



January 2, 1957

Mr. Sylvan Lang  
Lang, Byrd, Cross, Loden & Oppenheimer  
1500 Milam Building  
San Antonio 5, Texas

Dear Sylvan:

Forgive me for not having answered your letter sooner, but I have been unable to reach Blaustein, who is still in Africa spending the money which I gave him for the three large paintings purchased in Rome.

As soon as he returns or I find someone who has been in Naples and can recognize the Galleria, I shall give you the information requested.

Sincerely yours,

RCB/sk

# TIME

THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20

PUBLISHER'S OFFICE

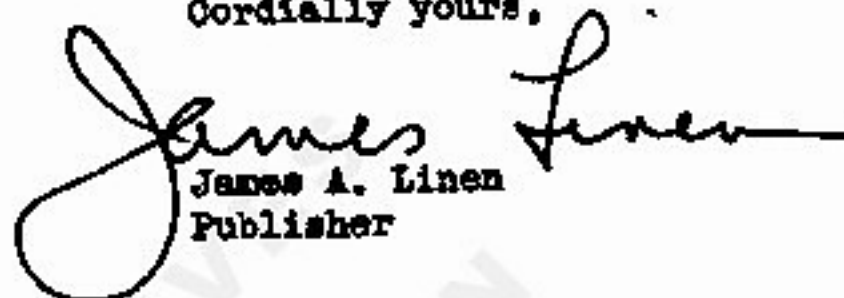
December 26, 1956

Dear Mrs. Halpert:

Looking back over 1956, I am impressed --as I am sure you are -- with what a momentous year it has been, both in world affairs and here at home. Every issue of TIME is enriched by the contributions of people like yourself, to whom our staffmembers turn for specialized knowledge or useful background information. For the editorial help you were kind enough to give us, we are especially grateful.

Please accept my personal thanks --  
and my best wishes for a happy holiday season!

Cordially yours,

  
James A. Linen  
Publisher

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

For to public information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



## Nassau Galleries, Inc.



Andover, Massachusetts

12/28/56

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs Halpert,

Thank you for your kind wishes - which Mrs L. and myself cordially reciprocate.

Please excuse this letter in longhand - as my Secretary is on vacation. We shipped the watercolor out to you last Thursday.

The inscription on the back reads a mistake - as the artist of course is Charles Demuth not Wheeler. Full origin of the watercolor is known to us.

Thank you for your interest - with our very best wishes for you in 1957 and your staff.

Sincerely yours,

Jac A. van den Bergh



THE UNIVERSITY OF VERMONT  
(University of Vermont and State Agricultural College)  
BURLINGTON, VERMONT

ROBERT HULL FLEMING MUSEUM

December 19, 1956

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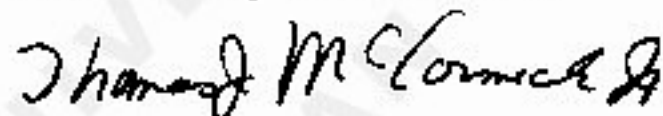
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert,

Thank you very much for your kind letter. I had intended to stop in to see you this fall while I was in New York but a death in the family cut my trip short. However, I expect to be in New York after Christmas and hope that it will be possible for me to stop in and see you at that time to discuss my plans with you.

Mitchell Siporin spoke here recently in connection with an exhibition sponsored by the University (see enclosed catalogue) and spoke very highly of you while we toured the Museum.

Yours very sincerely,



Thomas J. McCormick, Jr.  
Director

TJMcG/jc  
enc.



Earle Grant • 2922 Nichols Street • San Diego 6, California

Dear Edith:-

Jan 3, 57.

The Seated Figure

Seems nice - you may remember

we saw it a moment only as we

were leaving your Gallery, and

I couldn't see very well then

any way, but as to Check's

enclosed you know we

love it". What a sensation

it is going to be in San Diego

and La Jolla! Your friend(?)

Rabour of San Francisco

called Sunday and cheered

January 4, 1957

*gm*

Downtown Gallery  
32 East 52nd Street  
New York, New York

Dear Mrs. Halpert

I want to take this opportunity to express my appreciation for your willingness to continue to participate in our Rental Gallery. We believe that our first season has been successful in encouraging a new group of people to purchase and collect original works of art; therefore, we are anxious to make the Rental Gallery a permanent part of our program.

Enclosed you will find two copies of the Master Contract. Sign both copies; retain one for your files and return the other one to us. Also, there are two copies of the Individual Consignment Agreement for each article that we are borrowing from your gallery. Sign both copies; retain one for your files and return the other one to us.

With my best wishes for the New Year.

Sincerely yours

*Alton T. Schoener*

Alton T. Schoener  
Curator

ATS/crs  
Enc.

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December 28, 1956

Mr. Stephen Stone  
188 Elgin Street  
Newton Centre, Mass.

Dear Stoves:

Forgive me for being a little slow on the trigger, but the Christmas Exhibition creates a lull in all other activities, as you can well imagine.

First I want to congratulate you on the Christmas card. It is really a beautiful job and Wheeler is very happy about it. Incidentally, can you spare a few more copies for our record books and for Wheeler?

I did hear from Bill Weil and dictated a letter to him today. I am also sending a note to Barney Bernstein.

Yes, I did get to the Fogg meeting, and was rather embarrassed since it was a very private affair and limited only to the overseers, and not even the wives of the overseers are admitted to this annual meeting. As you know, I practically invited myself to this as I assumed it was an opening like all other museums have for a show of any consequence. In any event, it was fun to be with about 50 men and more fun afterwards when about 10 of them adjourned with me to the Ritz bar, where I stayed on and on, and almost missed the Owl to New York for the Christmas Exhibition opening. The show really looked very handsome and, I am sure, by this time you and Sybil have had some occasion to see it. Also, I heard a rumor that there will be some sort of a special affair for the local lenders. Harvard is Harvard!

I hope you and Sybil can arrange to come to our Weber preview party on Monday, January 7th, and look forward - as always - to seeing you.

Happy New Year.

Sincerely yours,

RGE/ek

Dear Aunt Edith,  
I thank you so much  
for the "first-day cover,"  
stamp, and letter you  
sent me. I have recent-  
ly gone back to stamp  
collecting again. (Of  
course I still collect  
shells). I also have a  
collection of first day  
covers with different  
stamps on them. Now  
I have about seven,  
and I was glad to  
add the new one to  
my collection, because  
I don't have the  
stamp or first day  
cover.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ambassador and Mrs. Strong  
wish you a Merry Christmas  
and Happiness in the New Year

Oslo, 1956

HERBERT LEVINE, M. D.  
195 SOUTH MAIN STREET  
MIDDLETOWN, CONN.  
—  
DIAMOND 7-3024

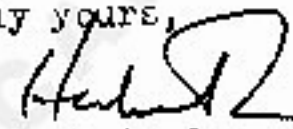
Jan. 8, 1957

Downtown Gallery  
32. E. 57th St.  
New York, N.Y.

Gentlemen:

I would appreciate it a great deal if  
you would kindly quote dimensions and price on  
the Zorach head illustrated in last Sunday's  
New York Times. Thank you very much.

Sincerely yours,

  
Herbert Levine, M.D.

9 1/2 x 13 1/4

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President*      CHARLES H. WORCESTER, *Honorary President*      HOMER J. LIVINGSTON, *Treasurer*  
ROBERT ALLESTON, *Honorary Vice President*      RUSSELL TYSON, *Honorary Vice President*      WALTER S. BREWSTER, *Honorary Vice President*  
PERCY B. ECKHART, *Vice President*      LESTER ARMOUR, *Vice President*      EVERETT D. GRAFF, *Vice President*      MERLE J. TREES, *Vice President*  
DANIEL CATTON RICH, *Director*      CHARLES FARENS KELLEY, *Assistant Director*      CHARLES BUTLER, *Business Manager*      LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS    TELEPHONE CENTRAL 6-7080

January 7, 1957

Dear Edith,

I assure you that I had not been avoiding your gallery for any reason other than the fact that it seemed to me that virtually all your painters were already represented in our exhibition.

Perhaps you do not realize that Katharine Kuh's Biennale group is included in our 62nd American Exhibition and that none of the artists which she has has been repeated in my group. Since Davis, Marin, O'Keeffe, Shahn and Sheeler are all represented in the Biennale group, I feel that the Downtown Gallery is well represented at the Art Institute right now. As far as I know, the rest of your painters are dead and therefore, would not be eligible for a contemporary show.

I always enjoy very much coming to your gallery and regret that shortness of time during my last two visits to New York did not allow me at least the opportunity of coming in for a social chat. I assure you that you are not at all in my bad books and that I shall certainly come to see you the next time I am in town.

Yours sincerely,



Frederick A. Sweet  
Curator of American Painting and Sculpture

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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 **BLUE CROSS**

**ASSOCIATED HOSPITAL SERVICE of NEW YORK**

 **BLUE SHIELD**

**UNITED MEDICAL SERVICE**

80 LEXINGTON AVENUE (AT 26TH ST.) • NEW YORK 16, N. Y. • MURRAY HILL 9-2800

January 2, 1957

The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, New York

ENROLLMENT HEADQUARTERS  
370 LEXINGTON AVENUE  
New York 17, N. Y.

Attention: Mr. Lawrence A. Allen

March 16, 1957

Reopening Effective Date

Gentlemen:

Just a reminder ..... that a reopening of your group for new Blue Cross-Blue Shield members is scheduled for the above date. To receive consideration, applications should be submitted at one time on or before **February 11.**

Your unenrolled employees should welcome this opportunity to join now ..... because most people are not prepared for the impact of big hospital and doctor bills when unexpected accident or illness strikes.

Blue Cross and Blue Shield membership is the best solution to this problem. In semi-private accommodations in member hospitals, Blue Cross provides full coverage for most member's hospital bills while Blue Shield provides liberal allowances toward the cost of Surgical and In-Hospital Medical Care.

As you know, your employees are not eligible to enroll except through your group. Unless they enroll when eligible as new employees, they must wait until there is a reopening such as the one scheduled. So you see, it is important that you let us know if you wish to reopen your group by returning the enclosed form, (Enrl. 925) with the information requested so that we can proceed with plans for the reopening.

Your cooperation will be greatly appreciated.

Cordially yours,



Enrollment Representative

ns:dm

Enrl. 988-SM (7-55)

Enc. Enrl. 93 CHM

Enrl. 925

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

January 12, 1957

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York 22, N.Y.

Dear Edith,

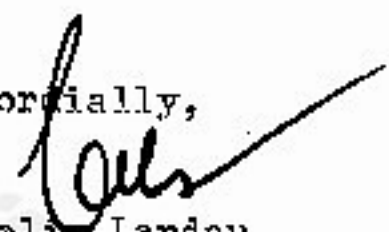
Many thanks for your kind words and good wishes. Thank you also for sending the detailed accounting. Please note that your accountant overlooked our check #5665, dated 2/21/56, in the amount of \$93.34, duly deposited by you and paid by our bank on March 5th. Also, although we are credited for a check for \$6.75, there is no debit listed. This item was for some books which I bought from you. So, the correct total amount due you is \$3916.09 minus \$3384.84, leaving a balance of \$531.25. I am enclosing check for \$231.25, leaving a balance of \$300.00.

Please bill us for the following items:

Shahn #225 Study for Nocturne #3	\$150
" #132J Speaker	70
" Patterson #1	75
" Phoenix-color	90
Davis Study for a Drawing	35

Congratulations on all your fine shows and best wishes for the New Year. My plans are now to come to New York in April and I look forward to seeing you then. If you are planning some extensive trips this spring I would appreciate your letting me know as I would like to be sure to see you when I come east.

Cordially,

  
Felix Landau  
LANDAU GALLERY

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December 21, 1956

Mr. John Coolidge  
Fogg Art Museum  
Harvard University  
Cambridge, Massachusetts

Dear John:

Please accept my belated thanks for the posters you were good enough to send to me. The number was quite adequate for my immediate needs, but I think it would be nice to send the black and white copies to the lenders if you agree and if your staff is up to it.

How is the exhibition going? Has the attendance been satisfactory? Incidentally, if by any chance you have duplicate clippings, I should very much like to have them for my record book on Shabs.

Since the very gay night in Boston, I have been leading a relatively quiet life but am now getting together a very important exhibition for which we will have an opening party. It would be wonderful if you could be with us on January 7th for the preview of the Max Weber exhibition of paintings produced during 1955 and 1956. They are stupendous, and it will be a great pleasure to see you again.

My very best wishes for a happy holiday.

Sincerely yours,

BCH/ek



Dear Edith:

The most that one can say is, "I am very sorry for the parting with your sister."

It seems to me that you can be happy that she had much happiness in her life, real fulfillment, - marriage, children and grandchildren. Then her interest in art, a part with you.

Sincerely, Elizabeth

12 January 1957

ESTABLISHED 1907

# ALBERT R. LEE & CO., INC.

BUFFALO, N. Y.  
304 MIDWELL PKWY.

TELEPHONE  
ELMWOOD 9180

OSWEGO, N. Y.  
135 WEST 2ND ST.  
TELEPHONE  
OSWEGO 3143

INSURANCE ADJUSTERS  
MARINE SURVEYORS

90 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BEEKMAN 3-9200

CABLE ADDRESS  
"ARLEECOT"  
NEW YORK

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IN REPLY REFER TO

No. 38821 KMP

December 20th, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

We have just recently received from Mr. Joseph Ternbach, statement attached, in connection with repairs performed by him on the cast iron cock in weathervane form, which you had loaned to Mr. L. Corin Strong, and for which, we believe, you have been paid by Mr. Strong's insurance Company.

We will greatly appreciate your reimbursing Mr. Ternbach for his repairs.

Very truly yours,

ALBERT R. LEE & CO., INC.

*K. W. Putnam*  
K. W. PUTNAM

KMP:MKL  
ENC.

CC: Mr. Joseph Ternbach



UNIVERSITY OF UTAH  
SALT LAKE CITY

COLLEGE OF FINE ARTS  
DEPARTMENT OF PAINTING  
ART CENTER WEST

December 22, 1956



Miss Georgia O'Keefe  
Abiquiu, New Mexico

Dear Miss O'Keefe:

Under the auspices of the Exhibitions Committee of the College of Fine Arts, the University of Utah is sponsoring an invitational show consisting of prints and drawings.

It would be a distinct pleasure to have two of your works represented in this exhibit.

The exhibit will be held during the month of March, and will be hung in the recently completed Student Union Building. This building will be dedicated at that time, and the print and drawing exhibit will be a prominent feature.

To further expand our collection of contemporary works, the University will select and purchase prints and drawings from this exhibit.

A reception for contributing artists will be held on the day of the opening, Sunday, February 24th, at 3:00 p.m.

Yours truly,

  
for the Exhibitions Committee

P. S. If you have a gallery representing your work, will you please pass this letter on to them, and also include their address on the enclosed postal card you return to us.

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### Exhibitions:

Plans for a major exhibition of twentieth-century American art, to be drawn entirely from the private collections of the Friends, have been virtually completed by the Exhibition Committee, Milton Lowenthal, Chairman. This will be the first in a series of Friends' exhibitions and will fill the Museum's second and third floor galleries from April 30 to June 15, 1958. The Committee has nearly finished compiling a list of works available in the members' collections, and it is already apparent that the exhibition will be of extremely high quality and will represent the major artists and trends of the period. Also planned is an illustrated catalogue which will tell the story of the Friends and encourage the collecting of contemporary American art.

### Membership Drive:

An intensive drive for new members was launched in October by the Membership Committee, Herbert M. Rothschild, Chairman, and is still continuing. All present members were asked for lists of acquaintances who might be interested in joining, the principal art dealers of New York were approached for the names of clients, and various other lists of persons active in the art world were utilized. Approximately 350 letters (with personal notes from present members wherever possible) have been sent to these prospects, and many more will go out in the coming months. Another device used in the drive was the suggestion, sent to all members, that they bring interested acquaintances to the preview of the exhibition of the Friends' acquisitions last October 29. While the results of the drive cannot yet be fully assessed, they have not, so far, come up to expectations. Nine new members have been enrolled since the drive opened, and many of these seem to have been brought in by personal efforts of individual members rather than by letters or other conventional means. It behooves all of us, I think, to do a little direct, word-of-mouth proselytizing among our acquaintances in order to keep the Friends a strong and growing organization.

### Publicity:

For the same purpose, we also need much more publicity than we have yet received. Very recently a Publicity Committee has been appointed and is now studying ways in which this may be obtained.

### Program and Activities Committee:

This is an idea-generating committee, Hudson D. Walker, Chairman, which has been considering a variety of suggestions for new ways of implementing the Friends' aims. It has not yet made any formal recommendations to the Board of Directors, largely because these new programs will require additional financial support and the Friends' regular funds are still needed for the primary purpose of making acquisitions. As we grow, however, we can expect constructive suggestions from this group.





Office of the Commissioner

**DEPARTMENT OF COMMERCE AND PUBLIC EVENTS • THE CITY OF NEW YORK**

625 Madison Avenue, New York 22, N. Y.

Templeton 8-1800

January 2, 1957

Mrs. Margaret M. Babcock  
Downtown Art Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Babcock:

I was gravely concerned to learn in a report from our Mr. Byrne who was assigned to the Art Exhibit so graciously loaned by the various art galleries in town for the initial "Salute to Seasons" enterprise, that one of the paintings, "Neuvous Square", by Leiber, had not been returned to the gallery of its origin. I immediately advised Mr. Byrne to check thoroughly and to exert every effort to locate the missing painting. It has now been safely returned to the Terrain Gallery. Naturally, we are indebted for your wonderful cooperation and interest. The art exhibit in the store windows during the Fall "Salute" was a beautiful added contribution and any inconvenience caused you is deeply regretted.

It is not easy to imagine the tremendous detail that goes into a project of this magnitude especially the initial one. My constant attention was directed to matters involved, but in many cases it was not humanly possible for me to personally direct every phase of the project. I had to depend on the working staff. However, I am sure you will agree that the first "Salute to Seasons" was a fine success in lending color and attraction for visitors to our city. We must admit there were certain aspects in the project which left room for improvement. However, we profit by our experiences and believe, on the basis of that, with a greater concentrated effort in the future, the Spring "Salute" will be a worthy achievement.

Best wishes for the New Year.

Sincerely,

  
Emma Alden Rothblatt

Deputy Commissioner

EAB:md

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PHILADELPHIA MUSEUM OF ART

TELEPHONE  
FOUR 3-0580

PARKWAY AT FAIRMOUNT AVENUE  
PHILADELPHIA 30

January 9, 1957

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York 22, N. Y.

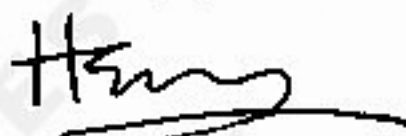
Dear Edith:

Your three paintings have arrived safely and we are delighted with them, especially the early landscape and the Cousin from Doylestown! As you spoke of giving two of these in 1956 and one in 1957, would you please let me know which is which before we send a receipt? which we will of course date 1956.

So nice seeing you the other day.

Happy New Year and kindest regards.

Sincerely yours,



HENRY CLIFFORD  
Curator of Paintings

job

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*Neiman-Marcus*

1457 BROADWAY  
New York 18, N. Y.

January 4th, 1957

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you very much for your willingness to  
cooperate with us on our proposed Circus show.

Since writing to you, Knoedler Galleries has  
offered to come in and organize the entire show.  
In all likelihood, they will communicate with  
you directly, to arrange for some loans from you,  
giving you proper credit of course.

Many thanks.

Sincerely,

*Stanley Marcus*  
Stanley Marcus

HSM:HS

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Art Galleries  
January 2, 1951

Mrs. Elisabeth S. Navas  
Trustee, Louise C. Murdock Estate  
111 East Douglas Avenue  
Wichita, Kansas

Dear Mrs. Navas:

I have just returned to my desk and find your letter of December 17. I hasten to tell you that I am very sorry that your instructions relative to the return of The Fog Lifts, by John Marin, were not obeyed. The error seems to have been ours and not that of the Smithsonian's Traveling Exhibition Service. The costs should therefore be ours for the return of the painting to The Downtown Gallery (I assume that you still wish the same destination), together with the insurance and re-boxing costs, if the latter prove necessary.

We have, however, already relinquished custodianship of the painting to the U. S. Information Agency, for which the Smithsonian Traveling Exhibition Service was acting, and it should be the Smithsonian which orders the painting's return to New York, unless, of course, you have accepted delivery from them, in which case you should order the painting to be returned and bill the Art Galleries.\*

I am, as you see, sending a copy of this letter to Mrs. John Pope and to Mrs. Halpert. I am sure that your wishes will be promptly complied with and can only express regrets. We realize that the loan was a special favor and indeed the painting was a real addition to the exhibition which went to London.

Very truly yours,

Frederick S. Wight  
Director of the Art Galleries

cc: Mrs. John A. Pope  
Mrs. Edith G. Halpert

FSW/dp

\* As I see it, the painting is either in the Smithsonian's charge or that of the Louise C. Murdock Estate. We cannot insure a painting which is not in our charge although we are glad to meet the insurance costs along with the rest of the obligation.



not to publishing information regarding sales transactions, scrubbers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 28, 1958

Mr. Stanley Marcus  
Neiman-Marcus  
Dallas 1, Texas

Dear Stanley:

Indeed, we shall be very glad to cooperate with you in connection with your Circus Exhibition. Since the subject has always been a favorite with artists, I am sure you will have no problem about finding an exciting selection. Those that I can offer you from the gallery directly, are listed below and when you have an opportunity to come in, you may make your own selection to suit your purposes.

John Marin	CIRCUS CLOWN - 1944	Oil
John Marin	CIRCUS - 1952	Oil
Arthur Dove	CARNIVAL - 1936	Oil
<del>Ben Shahn</del>	<del>INTERESTING</del>	<del>Oil</del>
Bernard Karfiel	CIRCUS SCENE <i>Ring Bull Stage</i>	Oil
Yasuo Kuniyoshi	CIRCUS GIRL RESTING	Oil

In addition, we have several so-called fringe subjects, including a magnificent painting by O'Keeffe entitled, BODEO; a Demuth entitled, IN VAUDEVILLE; and a superb woodcarving by Eli Maderman called, CIRCUS GIRL. The latter, however, would have to be transported by hand, as such delicate sculpture is dangerous to transport in the regular routine. Besides, the sculpture belongs to me, and I would not want anything to happen to it under any circumstances.

We also have some very exciting objects in the American Folk Art Gallery, including two large figures removed from a Barnum and Bailey circus wagon of the 19th century, and other objects associated with merry-go-rounds, etc. In any event, I am sure that you will be here much before a decision regarding the objects, and will take occasion to look at the paintings and sculpture for personal selection.

My best wishes to you and the family for a very happy New Year.

Sincerely yours,

EGM/ak

*Ins.*  
5000  
7500 NFS  
1300  
1500  
7500 NFS  
3000 NFS



# LYMAN ALLYN MUSEUM

NEW LONDON, CONN.

December 27, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, New York

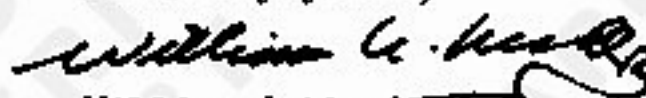
Dear Mrs. Halpert:

We have discussed the possibility of the loan of American objects for the Lyman Allyn Museum and have come to the conclusion that with our relatively limited space we cannot commit so much of our exhibit area to the number of objects which would make the whole operation convenient for you. This is particularly true since there is a possibility that another part of our exhibit area may be lost to us very shortly. We appreciate very much the opportunity you presented to us and if there is a change in our circumstances we shall contact you immediately.

I hope that you will be able to find a place to exhibit items like these since it seems a shame that they should be withheld from some kind of use. However, I realize the storage problem is always with us.

I was very sorry not to see you myself. I want to thank you for the courtesy you showed Mr. Mayhew and hope that I will see you on some other occasion.

Sincerely yours,



William Ashby McCloy  
Curator

WAM:mp

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 2, 1957

Mr. Arthur Miller  
444 East 57th Street  
New York, N. Y.

Dear Mr. Miller:

Just before Christmas, we were asked to send you as a gift from Mrs. Miller a sculpture by William Zorach entitled, "Young Woman".

At the time, we mentioned that this sculpture had been invited for exhibition at the University of Illinois for the month of March of 1958. The University museum had already planned the catalogue and a photograph of the Zorach is in the possession of the curator. Thus, we hope that you will agree to the loan for the short period planned. With your permission, I shall write to the director to make the request by letter incorporating all the details, but before doing so should like to ascertain whether you would prefer to have us handle the matter from this end and if so how you wish to have the loan credited.

Thank you for your courtesy. I hope you are enjoying this very fine sculpture.

Sincerely yours,

RCH/ek

December 28, 1958

Mr. Addison Franklin Page  
Assistant Curator, Education  
The Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Page:

Thank you for your letter.

Indeed, I shall be very glad to see you between  
January 2nd and the 4th, and hope that you will  
telephone me to make sure that we can arrange for  
a time convenient for you.

I look forward to seeing you.

Sincerely yours,

AM/ek



123-35 82<sup>nd</sup> Rd

New Gardens N.Y.

Jan 4, 1957

Dear Mrs Halpert,

I want very much to keep the picture, so, am enclosing checks for the next 6 months. I am very sorry to have kept you waiting, but my husband had suffered a stroke late last summer, and altho mild, was enough keep my family and myself

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January 14, 1957

Mr. Richard Hood, President  
American Color Print Society  
2022 Walnut Street  
Philadelphia 3, Pennsylvania

Dear Mr. Hood:

Several days ago, my secretary acknowledged your letter of December 22nd, and advised you that we would continue the \$100 prize to be awarded at the Annual American Color Print Society's Exhibition.

If you will let me know when you wish to have the check sent to you, it will be attended to promptly.

Hereafter, would you be good enough to name it the Sonia Water Award.

Sincerely yours,

RMH/ek



THE INSTITUTE OF CONTEMPORARY ART  
230 THE FENWAY, BOSTON 15, MASSACHUSETTS

December 20, 1956

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

One of our members is very anxious to get a copy of "BEN SHAHN" by Selden Rodman, this is the book we gave to our basic members as a bonus two years ago, but ran out of copies much too early, so that this member did not receive her copy. We know it is out of print but Mrs. Dunlop here, thought you might have a copy around and send it to us at your very earliest convenience and bill us at the same time.

We would appreciate anything you might do.

Most sincerely,

*R. Scotti*

Rosita Scotti  
Membership Secretary

↓ PL  
note -  
we have none

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both trial and purchase involved. If it cannot be established after a reasonable search whether an artist or author is living, it can be assumed that the information may be published 50 years after the date of sale.



December 21, 1956

Mr. Herman A. Geake, Director  
The University of Nebraska  
Art Galleries  
Lincoln 8, Nebraska

Dear Mr. Geake:

I did not answer your letter sooner, as it required some checking, and the Christmas Exhibition keeps us in a real dither.

The matter of valuations has become a puzzling one in recent years with American art - or some of it - rising rapidly in valuation, and others only in price. Occasionally, we have run into some difficulties with private collectors who expect to receive from a dealer the high retail valuation, and have since become quite conservative in our figures. With museums, of course, we can be more direct in our approach, and also take into consideration the fact that the higher the valuation, the more insurance premium will be involved for the institution. However, after this long preamble, I shall suggest the following revisions:

Stuart Davis	ARCH HOTEL	\$4500.	(Cost, \$1485.)
Yasuo Kuniyoshi	ROOM 110	6500.	" 2200.
	SPANISH SOPRANO	5000.	" 1400.
John Marin	LANDSCAPE, NEW MEXICO	2200.	" 1500.
	PERTAINING TO HASSAU STREET		
	1936	4000.	" 2000.
Charles Sheeler	BARN REDS, 1938	1500.	" 450.
Ben Shahn	TROUBLE	2500.	" 900.

I did not include Marin's LANDSCAPE MOUNTAINS, 1918, as we have no photograph in our records for reference. If you will send me a print, I shall mail the valuation promptly; and, if you prefer to have the appraisal on a more business-like form, I shall have it rewritten when the photograph arrives and include the entire group.

My best regards.

Sincerely yours,

EGH/ek



Mrs. Samuel Hachelson  
394 Woodbridge Avenue  
Buffalo 16, New York

Dec. 31, 1956

Dear Mrs. Halpert:

Received your kind letter  
and in response telephoned Mr. Klerstein  
immediately.

The best we can ask you  
to do is to give us two weeks or so  
of grace. Can you, please?

I have to call another  
meeting. This is holiday season - and  
it is impossible to settle any import-  
ant question now.

Is this satisfactory  
to you? Should anything specific  
develop before then, I'll communicate  
with you immediately.

Sincerely and gratefully.  
K. M. Y —

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

MILTON ANNIS  
ATTORNEY AT LAW  
295 MADISON AVENUE  
NEW YORK 17, N. Y.  
-----  
LEXINGTON 2-3950

January 8, 1957

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Gentlemen:

The undersigned is the Executor of the  
Estate of the late Ludwig Charell.

An examination of the books of account of  
Mr. Charell indicates that you are indebted to him by  
reason of past transactions with you.

It will be appreciated if you will send to  
this office your remittance to cover all outstanding in-  
debtednesses by you together with a statement setting forth  
the transaction for which payment is being made.

Your early attention to this matter will be  
greatly appreciated.

Very truly yours,



MA:PW



I. M. SCHWARZKOPF, INC.  
122 EAST 42ND STREET  
NEW YORK 17, N.Y.  
OXFORD 7-0268

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

or to publishing information regarding sales transactions. Architects are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

January 9, 1957

Mrs. Edith Halpert  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Enclosed please find the registration papers for 32 East 51st Street which should be kept with the archives of the building.

I have ordered a plaque which should be delivered to you in about a week. When it arrives will you have Bill fasten it to the wall in the vestibule. Also, some time ago I gave Lawrence floor numbers which should be attached to the walls on the proper floors where they are clearly visible. This is required by law.

Your accountant spoke to me and explained the additional Franchise Tax because the State is trying to consider any corporation operating buildings where there are furnished apartments as business corporations rather than real estate corporations. If this ruling holds, I see no way of avoiding the larger tax because the additional income for the furnished apartments will more than offset the tax.

Sincerely,



Irving M. Schwarzkopf

IMS/pvk



# H E N R Y D R E Y F U S S

500 COLUMBIA STREET, SOUTH PASADENA, CALIFORNIA, 910-7151

HENRY DREYFUS  
JULIAN D. EVERETT  
ROBERT H. HOBE  
WILLIAM F. H. PURCELL  
DORIS MARKE  
RITA HART

NEW YORK OFFICE  
4 WEST 56TH STREET  
NEW YORK 19, N. Y.

January 9, 1957

Miss Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Edith:

May I impose on you for some information?

I am attempting to collect some examples and opinions on the COINCIDENCE of IDEAS. Two people, widely separated geographically, have often arrived at either identical or closely related conceptions at almost the same time.

There is the fine story of Alexander Graham Bell walking down the steps of the patent office, clutching in his hand the patent for the telephone, and meeting Elisha Gray, arriving to acquire a patent for his version of the telephone. Newton and Leibnitz, within five years of each other, discovered calculus; Darwin and Wallace simultaneously arrived at the self same theory of evolution; musicians compose like tunes; painters have conceived similar compositions; rival advertising agencies find identical campaigns on the press at the same moment; and we in the design field have found practically the same designs in production for competitive clients.

In anthropology there are cultures, widely separated with little or no chance of communication, that simultaneously raised maize, were familiar with pottery, glazing, and work in metals. The swastika was used in the frieze of ancient Greek temples, and woven into Navajo blankets!

What causes this? Something in the air? Is it metaphysical -- or are we so conditioned by what is going on around us that identical ideas occur to us because our basic environment is similar?

Any examples, classical, contemporary and personal, in your, or any field, would be very much appreciated.

Many thanks.

*Henry*  
HD:C:S

MEMBERS OF AMERICAN SOCIETY OF INDUSTRIAL DESIGNERS

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Dec. 21, 1956

Mr. Joseph T. Fraser, Jr., Director  
The Pennsylvania Academy of the Fine Arts  
Broad and Cherry Sts.  
Philadelphia 2,  
Pa.

Dear Mr. Fraser:

I am sorry to be forced to trouble you; but you will notice item #8 on our Ben Shahn consignment to the Academy for the forth coming Exhibition, is entitled, "Mine Building".

The price listed is \$110.00; this figure means, without a frame. You see, we have other prints of "Mine Building" here at the Gallery. So you can take orders on the print. If anyone insists on having the framed print in the Show; the price will be \$135.00.

Please excuse our not listing this information on the consignment.

Again, may 1957 treat you well •

Sincerely yours

John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

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## OTHER PUBLICATIONS OF UNIVERSITY PRINTS

### BOOKS ON ART by Dr. H. H. Powers

*The Message of Greek Art*, an interpretive history of Greek Art as related to the development of Greek civilization. 333 pages, 103 full-page illustrations, \$3.00.

*Venice and Its Art*, a portrait of the fabled city revealing its art as an expression of its people's unique life and history. 382 pages, 107 illustrations, \$3.00.

*The Art of Michelangelo*, an evaluation of the great artist and his work in terms of art rather than history or biography. 215 pages, 51 full-page illustrations, \$2.50.

*The Art of Mosaic*, a definitive volume on forms and styles, with a critical discussion of noted examples in Italy and Sicily. 215 pages, 71 illustrations, \$2.50.

*A Florentine Revery*, historical sketches of Florence as it would have appeared to visitors at intervals from the time of the Etruscans to the Medici. 76 pages, \$1.00.

### OUTLINES FOR ART STUDY by M. M. Powers and L. M. Powe

*Early Italian Art*, a compilation of critical data and notes on the basic 500 subjects of Series B. 316 pages, \$1.25.

*Later Italian Art*, a similar print-by-print critique of the basic 500 subjects of Series C. 637 pages, \$1.25.

### THE PARTHENON FRIEZE

A complete reproduction of the Frieze of the Parthenon, showing the continuity in conception and realization of this major work. Printed on three 44-inch sheets, folded to the regular 5½ x 8 inch print size, 25¢.

### MICHELANGELO LIBRARY SERIES

Fine, half-tone copper-plate engravings of major works in fresco and sculpture. 11 x 15 inches in size, on quality Bristol Board, 50¢ each, 5 for \$2.00, or all 23 for \$8.50.

#### Sistine Chapel Frescoes

- 501 Creation of Sun & Moon
- 502 Creation of Man
- 503 Adam
- 504 Prophet Jeremiah
- 505 Prophet Ezekiel
- 506 Prophet Isaiah
- 507 Prophet Daniel
- 508 Persian Sibyl
- 509 Erythraean Sibyl
- 510 Delphic Sibyl—only available in complete set of 23
- 511 Cumaean Sibyl

#### Two Decorative Figures

- 514 Two Decorative Figures
- Sculpture
- 516 Pieta, in St. Peter's
- 517 David
- 518 Moses
- 519 Bound Slave (Captive)
- 520 Tomb of Giuliano de' Medici
- 521 Night, detail of 520
- 522 Tomb of Lorenzo de' Medici
- 523 Lorenzo de' Medici, detail
- 524 Madonna & Child, Florence
- 525 The Deposition



Friday Dec 28-1906

Dear Edith,

I trust this finds you in the best of health and that everything is fine.

I wanted so much to come to New York, on the excursion train, during the holiday, and to see New York during winter time, but I landed in bed on the 26th; with the virus. Am finishing my cards now.

I trust you had an enjoyable holiday and Santa filled you stockings.

Boris is fine but oh - so tired, how I wish he could take a vacation in good health. The children are fine also. Debby is in her last year at B.U. and Mae taller than both of us also doing fine. Boris has turned two floors in the Gallery into apt. of which we are glad, for now he can realize some income instead of a constant drain financially from him. I met Ben and Mrs. Shahn and daughter - truly a very charming family and very likeable. I saw Isabelle Gustaf at the Gallery, first opening, for first time since Japs passing - she looked very charming, and



## Instructions for Entrants

1. The exhibition is open to all professional artists of American citizenship. (See Calendar for dates)
2. To be eligible, paintings must be original. Acceptable mediums include: oil, oil-tempera, lacquer, and encaustic in the oil painting classification; Watercolors will include pure or opaque.
3. Two paintings only may be entered by an artist, but may be divided between two categories.
4. Entry forms and shipping labels are attached. Additional forms and prospectuses may be obtained by writing The Secretary, The Columbia Biennial, Columbia Museum of Art, Columbia, S. C. Instructions in the attachment of labels and mailing of entries should be strictly adhered to. (Note Calendar)
5. Exhibitors who do not wish to compete for purchase awards may so state on entry cards. This will be noted in the catalogue.
6. Work is submitted for consideration at the expense of the artist. Collect shipments will not be accepted. Improperly crated shipments will be refused. Strong, weatherproof wooden crates, not cardboard, must be used. The work of only one artist should be included in a single crate.
7. There is no entrance fee; but a handling charge of \$3.00 per artist is applicable whether entries are delivered by hand or express. Checks for this, made payable to The Columbia Biennial must accompany entry forms.
8. The return of rejected boxed paintings will be as prompt as possible. In the event of one painting being rejected from a dual entry, the rejected work will be held with its container until the show is over.
9. Rejected unboxed paintings may be called for at the warehouse address to be mailed with the Jury action notice between 9:00 A.M. and 4:30 P.M., March 27 and 28. After that date they will be held subject to a storage charge of \$1.00 per week or fraction thereof.
10. All accepted works will be boxed, as necessary, at the expense of the Biennial and returned express prepaid to the address of origin. Charges occasioned by any change of address will be at the expense of the entrant.
11. Paintings in the custody of this Biennial and the Columbia Museum of Art, or their agents, will receive careful handling. No responsibility, however, for loss or damage of any kind from any cause is assumed by the Biennial, the Museum, their officers, and agents.
12. Each accepted painting will be insured for \$100. in transit. Special arrangements for additional coverage on an accepted painting may be made, provided the amount is specified on the entry card and is agreed to by the Museum in writing.
13. Size limitation of oil painting not to exceed 60 inches overall height or 48 inches overall width. No canvas to measure less than 9 x 12 inches. Watercolors will not exceed 50 inches in any dimension, and no watercolor painting surface will measure less than 9 x 12 inches.
14. Entrants will exercise every care in filling out entry cards and attached forms which have been assembled to make the processes of this competition of the greatest ease.
15. Sales: The catalogue will carry a price list of all paintings when stated, or NFS, or price on request (POR) if so designated by the entrant. The Columbia Museum of Art will receive a commission of 10% on all sales during the exhibit.
16. The submission of paintings to the exhibition constitutes an agreement to the conditions set forth herein and the acceptance of the action of the jury as final.

JOHN RICHARD CRAFT  
Director  
COLUMBIA MUSEUM OF ART

## CALENDAR

- 20 February 1957 *First day for receiving entered works by express or hand shipment to the Columbia Biennial. Yellow Entry Form and handling fee checks should be received by mail in advance or should accompany hand delivered entries. Hand deliveries may be made direct to the Columbia Museum. White entry forms should be securely attached to frames of entry.*
- 10 March *LAST DAY for receiving all entries. No entries will be accepted after this date.*
- 13-15 March *Biennial Jury meets.*
- 21 March *Notices of Jury Action will be mailed.*
- 27, 28 March *Rejected unboxed work must be called for between 9:00 A.M. and 4:30 P.M. Warehouse address for these collections will be mailed with Jury Action notices.*
- 28 March *Members and Exhibitors Preview of Biennial Exhibition.*
- 31 March *Public Opening of Biennial 2:00-6:00 P.M.*
- 29 April *Close of Exhibition at the Columbia Museum of Art.*
- 15 May *Distribution to owners of the Columbia Biennial.*

## Prospectus

# ST COLUMBIA PAINTING BIENNIAL

a competition for  
living american artists

1957

THE COLUMBIA MUSEUM OF ART  
SENATE & BULL STREETS, COLUMBIA, S. C.

PLEASE POST

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January 14, 1957

Mr. Alan Knell  
66 Sutton Place South  
New York 22, N. Y.

Dear Mr. Knell:

While I was away on a very unhappy errand during the past week, Lawrence took a message from you to the effect that the two Marins be charged to Mr. Joseph Slifka, but at the price of \$6000.

We have discussed this before, and I thought that we had agreed on the figure plus a reframing charge (within limits) on the watercolor. You know how much I want to cooperate with you, but we have already broken our precedent by reducing the price by \$750 and I know that you were merely kidding when you talked to Lawrence.

Thus, will you let me know whether we shall go on with the charge of \$6000 to Mr. Slifka and \$500 to you. And so, my best regards.

Sincerely yours,

RSH/ek

Saltzman

53 STATE STREET  
BOSTON 9, MASSACHUSETTS

January 2, 1957

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York.

Dear Edith:

I wish I could just  
once attend one of your magnificent  
previews but they seem to come on  
days when it is impossible for me  
to be in New York.

It was such fun seeing  
you at the Fogg. I expect to be  
in New York during this month some-  
time and of course will drop in to  
see you.

Affectionately,

Hal

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may be published 60 years after the date of sale.



Neiman-Marcus

DALLAS 1. TEXAS

December 31, 1956

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

As you know, Betty has not been well and, while we have a very reassuring word from her various doctors, it would be nice if I could do some things for her which I am sure she would like while she is in good health.

What I really am writing to you about again is the yellow Ben Shahn. I think she would like to have this picture as much as any picture anywhere within my price range. Of course, what she would really like would be Van Gogh's "White Roses." I am just wondering whether another stab at your friend with the yellow picture might produce any results. Have you offered him as much as \$5,000 for the picture?

Please let me hear from you.

Sincerely yours,

*Eddie*  
Edward S. Marcus

ESM:am

*Sorry - No*

rior to publishing information regarding sales transactions, essential are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# The University Prints

15 BRATTLE STREET, HARVARD SQUARE  
CAMBRIDGE 38, MASSACHUSETTS

December 20, 1956.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Mrs. Halpert:

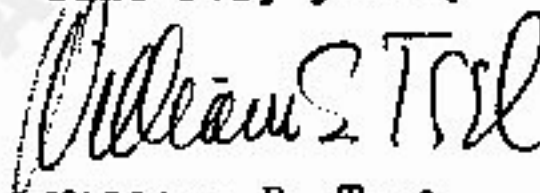
Spencer Cowan of The University Press of Cambridge, which does our printing, suggested that I write you. After preparing a color reproduction of Stephen and Sybil Stone's painting by Charles Sheeler for their Christmas card, he suggested that it might be a useful color plate addition for University Prints, if you had no objection to our reproducing the painting.

We are at present attempting to increase the number of contemporary paintings in color that we offer. Our 108 color prints are largely Renaissance subjects, and modern artists are slighted badly in color. Since four-color letterpress plates are now almost prohibitively priced in this country, we would like to procure some existing plates or electrotypes of them.

Our prints are all small, 5½ by 8 inches, with a maximum plate size of 4 by 6 inches, and are as reasonably priced as possible for student use. They are used almost exclusively by students and schools and our plates are used only for our prints.

I would be grateful for your permission to reproduce the Sheeler painting and for any other suggestions you might have regarding other plates of modern American paintings that might be made available.

Sincerely yours,



William E. Teel  
President  
UNIVERSITY PRINTS

time to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



great deal of pride and  
pleasure.

Miss Goldkorn is  
certainly a very fine artist.

I want to tell you  
also how much I  
appreciate your part in  
the "little book of appreciation".  
It makes me very humble  
to read all the messages  
from the friends with whom  
I have worked, and when  
I feel I don't deserve them.  
they make me very happy.

With every Good Wish

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

### Museum Services to Members:

While a good many Friends have taken advantage of the Museum's invitations to previews and of the special discount offered on its publications, relatively few have availed themselves of the opportunity to attend the Museum's periodic Viewings of work by young and lesser known artists or to borrow works from the Museum's collection for use in their own homes. Approximately seventeen have been to Viewings, and only three have asked for loans. I should like to remind you that these are unique opportunities of which more of you may wish to take advantage.

### Finances - December 6, 1956 to December 1, 1957:

Receipts from dues and contributions		\$23,002.50
Purchase of 11 works of art	\$21,663.34	
Registration Fee, New York State		
Department of Social Welfare	<u>5.00</u>	<u>21,668.34</u>
Total expenditures		
Balance on hand		\$ 1,334.16

### Conclusion:

In conclusion, I want to express my warmest thanks to all the members for their support, and especially to the many who have worked so hard and faithfully as directors and on our various committees. I am also deeply grateful to the personnel of the Whitney Museum for the wonderful cooperation they have given us in our activities. The exciting spirit of working together towards an important common aim is, to me, the best omen for the future of our young organization.

David M. Solinger  
President



Dear Edith:  
Thank you for your  
good wishes — and  
the book — but you  
must not forget that  
Christmas gifts from  
you and me go to other  
"projects". As usual,  
I remembered "The Light-  
house" in particular.  
Since I received no answer  
to my phone call, I assume  
that you have gone to  
Philadelphia to be with  
your family. I hope Sonia

DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNE, INDIANA  
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 626 MERCHANDISE MART  
DELAWARE 7-1303

DUNBAR

JANUARY 3, 1957

THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

ATTN: LAWRENCE ALLEN

DEAR MR. ALLEN:

WE WOULD APPRECIATE KNOWING WHETHER OR NOT THERE IS A  
"SCROLL WITH HAND" AVAILABLE IN THE CUSHING WEATHERVANE  
LINE.

ALSO, PLEASE ADVISE IF THE "BLACKHAWK" HAS BEEN SHIPPED  
TO OUR CUSTOMER, DR. WILLIAM ALLEN.

THANKING YOU FOR YOUR ATTENTION TO THIS MATTER, WE REMAIN,

YOURS VERY TRULY,

DUNBAR ACCESSORIES

*Russell F. Wake*

RUSSELL F. WAKE

RFW:BB

DUNBAR

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searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



A PHILANTHROPIC SOCIETY CONTRIBUTING TO THE GROWTH  
OF THE DETROIT INSTITUTE OF ARTS

# The Detroit Museum of Art Founders Society

5200 WOODWARD AVE. • DETROIT 2, MICHIGAN

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Dr. GEORGE KAMPERMAN  
ERNEST KANZLER  
ALVAN MACAULEY, JR.  
JOHN S. NEWBERRY, JR.  
EDWARD E. ROTHMAN  
Mrs. ALLAN SHELDEN  
ROBERT H. TANNAHILL  
JAMES S. WHITCOMB

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*pl mail art. to  
above*

## NOTICE OF ANNUAL MEETING

TO THE MEMBERS OF THE  
DETROIT MUSEUM OF ART  
FOUNDERS SOCIETY

Please take notice that the Annual Meeting of the Detroit Museum of Art Founders Society will be held on Monday, the 11th day of February, A.D. 1957, in the Founders Lounge at the Detroit Institute of Arts at 2:30 o'clock in the afternoon for the purpose of electing Trustees and for the transaction of such other business as may properly come before the meeting.

It is hoped that you will be able to attend the meeting in person. However, please sign and return the enclosed proxy in any event, in order to insure that we will have a representative vote of the members. If you attend the meeting in person your proxy will not be used.

By order of the Board of Trustees.

*Wm A. Bostick*  
William A. Bostick, Secretary

Dated at Detroit, Michigan  
January Fourteenth, 1957

WALTER WERNER  
Juniper Ridge  
Danbury, Conn.

January 4, 1957

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

It's a rather oppressive feeling to begin a new year so heavily bowed down by debt as we are at the moment to The Downtown Gallery. The enclosed check removes at least a portion of the burden, and we anticipate the day (soon) when we will be able to look the world, as well as our new possessions, straight in the eye.

In the meantime, Charlotte joins me in sending our best regards.

Sincerely,

*Walt*

Walter Werner

WW:af  
enc.

P. S. Expect to see you  
Monday p.m.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

December 22, 1956

Mr. Henry Reesiter  
Museum of Fine Arts  
Boston, Massachusetts

Dear Henry:

Although I think of you frequently, during the past year,  
and with one exception, my visits to Boston have ceased.

However, I am sure, that you will be in town for the  
grand opening of the M and N. collection exhibition at  
the Whitney Museum and hope that if you have nothing  
better to do, you can have dinner with me that evening.

I hope, also, that I can coax you to come a day earlier  
to attend a very gay cocktail party for Max Weber, and  
the preview of his exhibition on the preceding day --  
January 7th, from 5:30 on. It will be wonderful to see  
you enroute, and more so, on both occasions.

Meanwhile, my very best wishes for a happy New Year.

Sincerely yours,

RGN/ek

GARLAND ELLIS

CONTINENTAL LIFE BUILDING

FORT WORTH, TEXAS

January 10, 1957

Mrs. Edith Halpert  
Downtown Galleries, Inc.  
32 East 51 Street  
New York 22, N.Y.

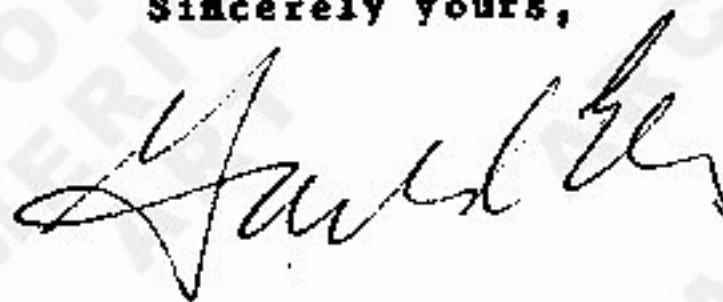
Dear Mrs. Halpert:

I suppose it is about time to ship me the Ben Shahn painting I agreed to purchase from you. It is going to be the last of this month or the first of next month before I will be able to send you the \$400 down payment which you asked. The income tax installment due January 15th is larger than I had expected. I will appreciate it, however, if you will ship the painting now.

I was in hopes I would be in New York the latter part of January, but my plans have been changed.

With my very best wishes for a Happy New Year, I am

Sincerely yours,



GE:d

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Dear Mr. Borst:

As you will note from the letter addressed to you by Mr. Edgar Robert the Timothy Sign was merely on exhibition at the Brooklyn Museum, but is owned by me. You may have my permission to use this sculpture as a frontispiece in his book. He has a negative and can have a photographic print for you directly after the holiday. The credit line should read "Collection Mrs. Edith Gregor Halpert, courtesy The Downtown Gallery". Complete data on the sign will accompany the photograph. And, there will be a printing charge of \$12.

Sincerely yours

Mr. Charles V. S. Borst  
Charles E. Tuttle Company  
Rutland, Vermont

December 31, 1955



Richard Hood  
President

Mildred Dillon  
Vice-President

Florence V. Cannon  
Mrs. Philip Klein  
Elizabeth Mongan  
Mary Mullineux  
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ACPS

AMERICAN COLOR PRINT SOCIETY

December 22, 1956

Mrs. Edith Gregor Halpert  
Downtown Gallery  
New York, N.Y.

Dear Mrs. Halpert:

Last year you provided a very generous prize for the American Color Print Society's Annual Exhibition. It was most appreciated by our members and proved to be a great stimulus to the exhibitors. We sent you a catalogue at that time and can now give you some further information about the print.

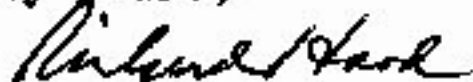
Fred Becker, who received the award, is Professor of Art at Washington University, St. Louis. He was closely associated with William Stanley Hayter in 1940 while he was establishing his workshop in America. He is proficient in the woodcut and engraving media. His print "Encounter" which won your prize is a large woodcut 48x36 inches, printed in three colors in the form of a scroll. It automatically becomes the property of the Philadelphia Museum of Art and was prominently shown there during their "Recent Acquisitions" exhibition last summer.

We sincerely hope that you will consider giving this \$100.00 prize again this year with the print to become the property of the Philadelphia Museum of Art. The American Color Print Society's 18th Annual Exhibition will be held at the Philadelphia Print Club from the 8th to the 30th of March and your prize would be a most important incentive for participating artists.

We would appreciate hearing from you soon, as our prospectus will be going to press early in January.

Thank you again for your support of the American Color Print Society.

Sincerely yours,



President

Enc.



December 21, 1956

Mr. Joseph Butler, Director  
Butler Art Institute  
524 Wick Avenue  
Youngstown, Ohio

Dear Joe:

If you have heard this one before, please stop me.

On January 8th, we are opening another very exciting  
exhibition. This one is devoted to the group of  
etchings produced by Max Weber during 1955 and 1956.  
They are large major paintings measuring approximately  
18 x 24 inches.

Since the Butler Art Institute does not own a Weber -  
as far as I know - I think that this would be a good  
opportunity to fill in the vital gap. I was hoping  
that by some chance you and Dorothy are planning to  
be in New York at about that time. Aside from the Weber  
show, it would be awfully nice to see you.

I send you my best greetings for the holiday season.

Sincerely yours,

RGN/ek

MRS. RAYMOND H. GOODRICH  
RIVER BEND  
NAVASOTA, TEXAS

Downtown Gallery  
32 East 51st  
New York 22 N.Y.

Dear Sirs,

Do you have any O'Keeffe  
painting — also any Grant Woods?  
I am interested in adding pictures  
of these two artists to my collection

Sincerely  
Cather. F. Goodrich  
Mrs Raymond H

Jan 14<sup>th</sup> 1957

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they have published 50 years after the date of sale.



not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 3, 1957

Mr. Jaap A. Vandenberg  
Hassan Galleries  
Andover, Massachusetts

Dear Mr. Vandenberg:

I cannot tell you how grateful I am for your cooperation in sending the Danth watercolor to us on approval, and how equally sorry I am to have had to return it. Frankly, I was disappointed with the color of the picture and was positive that I could not place it in the collection that I am about to form. If you will send me the bill for express charges, I shall be glad to pay it.

Thank you again for your courtesy.

Sincerely yours,

HCH/eh

it was indeed a great pleasure  
to see her again, she came in with  
some friends of hers - I must  
go so much, he had such  
forceful character, his presence  
seemed to dominate the room  
when he came in - so entirely.

We attended a reception and  
sculpture exhibition, first  
week in Dec. at Nathaniel  
Burmash's home in Cambridge.  
it was very successful and  
quite a large crowd came  
in spite of frost & was  
treacherous weather & great  
snow. It was a very beautiful  
party - and Ida & Nat are such  
charming people - Alex & Ann  
Esther Braham and she is coming  
along fine in her pregnancy -  
all my new best to you  
Aida Muroki



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries  
January 2, 1957

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

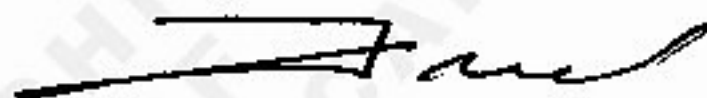
As you will see from the correspondence enclosed, we have had a letter from Mrs. Navas, full of the spirit of the season. It does seem to be our fault that The Fog Lifts was sent all the way back to Wichita, as I find that we have her instructions to return the painting to The Downtown Gallery. This should be done, of course, by the Smithsonian; but we have offered to foot the bill.

You will note that we are not insuring, ourselves, since the painting is out of our hands, but will simply meet the insurance costs.

I should be glad, however, to hear that Mrs. Navas's instructions have been obeyed and trust that the painting arrives safely.

All best wishes for the new year.

Sincerely,



Frederick S. Wight  
Director of the Art Galleries

FSW/dp  
Encls. (2)

rior to publishing information regarding sales transactions,  
ascertainers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

December 29, 1956

Mr. Joseph G. Butler, Director  
The Butler Institute of American Art  
524 Wick Avenue  
Youngstown, Ohio

December 28, 1956

Dear Joe:

It was good to hear from you.

Although I am very pleased that you are taking a vacation,  
I regret that you will not see the Weber show.

Naturally I agree that Weber should be included in your  
collection, and this morning spent a good deal of time  
going over the entire group of new gouaches to select my  
personal recommendation. It is very difficult, as you know,  
to judge from black and white prints, particularly in the  
case of Weber whose color is so extraordinarily rich and  
varied. However, you are sufficiently familiar with his  
painting to get an idea. Also, for contrast, I am enclav-  
ing a photograph of a fairly recent oil. This is priced  
at \$5000, whereas all the gouaches are uniformly marked  
at \$2500 -- less the 10% museum discount.

So that you will receive these before your vacation and  
before the pictures are hung -- all subject to sale -- I  
am mailing these Air-Mail Special Delivery, and should like  
to get a reply before the 7th of January, when the private  
opening will be held.

Sincerely yours

EGH:ls



1897 Stanford Road  
Columbus 12, Ohio  
January 3, 1957

Gentlemen:

I wrote you and sent you three or four small abstractions sometime in late November. I told you at the time I didn't want them back, but I do think that I am entitled to the courtesy of a reply.

Sincerely yours,

Ernestine Harmon  
(Mrs. John E. Harmon, Jr.)

# WICHITA ART MUSEUM

519 STACKMAN DRIVE WICHITA

December 19, 1956

Mrs. Edith Greger Halpert  
DOWNTOWN GALLERY  
52 East 51st Street  
New York 22, New York

Dear Edith,

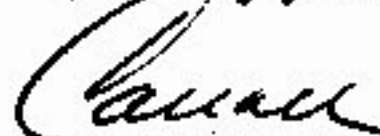
Well, up to now I have been my own secretary, bookkeeper, curator, etc. with never a dull moment. There is a lot to this directing business that one never sees or knows until you're in it. I am really ready for a break from Wichita and plan to leave Saturday for the Chrysler Exhibition in Kansas City, then Iowa for Christmas. I am flying to New York Christmas night and will stay until the 30th when I go to Buffalo for New Years. I have a thousand and one things to do in New York and I am sure you can be a help if your Christmas trade is not too busy returning the gifts. Please save a moment someplace, or better yet, plan to have dinner with me. You pick the night. I'll call first thing Wednesday a.m. I'll be staying at the Winslow in case you care to leave a message.

In all, the board have been terrific and the city is giving full backing to all our projects...first ones first! We should have closed for six months, but instead I have been going day and night. Encouragement feeds the appetite for work. We do feel we have made tremendous progress in these less than three months.

From all my wishful thinkings you must know how much I enjoyed my visit to Connecticut. It was the best thing in the world for me to have a chance to relax and just talk. I felt like a main spring about to pop and both you and Albert were extremely helpful. In some way I hope I can make it up to you.

I'll be looking forward to seeing you soon. My best season's greetings to all your staff.

Cordially yours,



Carroll Edward Hogan  
Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Leo S. Guthman

December 26, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

What a surprise and what a very nice thing to do. Your Christmas book came in Friday, and I put it under the tree. Monday, our office was closed, and for some unexplainable reason, I awoke early and decided I was going to open it and look at it. It is a magnificent volume and something that I am very glad to own, but what is more, I sat down and read it practically all through and must admit to you it was the first time I have ever read the Magna Charta. I don't know whether this book will result in a better world or not, but it did result in a better Christmas for me.

Thanks again, not alone for this volume, but for the many kind things that you were doing for me through the year.

With every good wish for the coming year, and with the warmest of personal regards,

Fondly,



LSGuthman:afs

2629 So. Dearborn Street  
Chicago 16, Illinois

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January 14, 1957

Mr. Charles F. Schulte  
Global Enterprises  
Box 88  
East Chatham, New York

Dear Mr. Schulte:

Since we concentrate only on contemporary American  
art, and work of 19th century so called "primitives",  
the picture described in your letter of January 4th  
will not fit into either category.

May I, therefore, suggest that you communicate with  
one of the other galleries.

Sincerely yours,

HGE/ek



January 2, 1957

Mr. Bryan Ardis Frame  
509 Arcadian Avenue  
Waukegan, Wisconsin

Dear Mr. Frame:

In accordance with your request, I am listing below the current market valuations of the three pictures listed:

John Marin	STOCK EXCHANGE, N. Y. - 1938	Watercolor	\$2000
Yasuo Kuniyoshi	WIDE WALKER - 1939	Gouache	15000
Lyonel Feininger	BOULEVARD ON THE BRANDED DEEP	Watercolor	800

Sincerely yours,

EBK/ch

700 ALTA AVENUE  
SAN ANTONIO 9, TEXAS

Studius you under separate  
Cover clippin, from Dallas  
news and letter from our  
friends the Brombergs. I  
wonder if either does any good.

Sylvan was the one who  
decided not to keep the  
Kunigoshi but I am delighted.  
I did not like it.

I am however madly,  
wildly, crazy about my  
Dove despite the fact that  
it does not look well against  
the pink wall. I still want  
it.



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December 21, 1956

Mr. Jaap A. Vandenberg  
Hassan Galleries  
Andover, Massachusetts

Dear Mr. Vandenberg:

Thank you so much for your letter and the reproduction of the Danuth watercolor. I appreciate the fact that you remembered.

While the price seems rather steep for resale, I am interested in the picture and wonder whether you would be good enough to send it to me on approval at your earliest convenience. I do not recall this particular example and would have to see it before making any decision.

Thank you for your courtesy - and best wishes for a happy holiday.

Sincerely yours,

ECM/ek

# SCOBNEY

FIREPROOF STORAGE COMPANY



111 NORTH MEDINA STREET, SAN ANTONIO 7, TEXAS

TELEPHONE CA. 6-7111

TELETYPE CA-209

January 11, 1957

For publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery  
32 East 51st. Street  
New York City, New York

Re: 09465

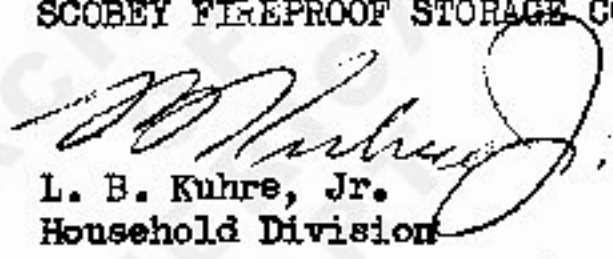
Gentlemen:

On December 12, 1956, Mrs. Sylvia Lang of San Antonio, Texas requested that we crate and ship one large oil painting to you.

It was our understanding that this shipment was to be c.o.d. However, Mrs. Lang called this office today and stated that shipment was not to go c.o.d. She asked that we advise you that she is forwarding her check to cover the packing charges in the amount of \$6.95 and express charges in the amount of \$10.16.

Very truly yours,

SCOBNEY FIREPROOF STORAGE CO.

  
L. B. Kuhre, Jr.  
Household Division

LBK:vj



202  
products  
THE ART STUDENTS LEAGUE OF NEW YORK · 215 W. 57TH ST.

ASL

January 2, 1957

A Memorandum from Lawrence Campbell, editor, "Art Students League News"

Please note our new deadline: 15th of the month preceding the month of publication.

If you want to have your exhibition listed in the Art Students League News (circulation 7,500 each month), please inform me by or before the 15th. There is no charge of course.

Of course, I like to be informed about all art activities. But I am naturally mainly concerned with artists who are or have been either students or instructors at the League. Exhibition notices are also posted in the boxes in the main lobby.

Exhibition notices of artists who have not been associated with the League are posted in the corridor next to the lunchroom on the third floor.

It saves time if you can indicate on your catalogue or notice if the artist attended the League at any time.

If you are unable to advise me by the 15th, send me your notice anyway and I will list it in a later issue.

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LAW OFFICES  
**JOSEPH E. GOLD**  
SUITE 1301 FINANCE BUILDING  
1428 SOUTH PENN SQUARE  
PHILADELPHIA 2  
RITTENHOUSE 6-3100

JOSEPH E. GOLD  
ARTHUR SILVERMAN  
GILBERT STEIN  
EDGAR R. EINHORN

January 7, 1957

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I acknowledge receipt of your letter of January 2nd.  
Do not hold the Weber gouache for me.

Sincerely yours,

  
JOSEPH E. GOLD

JEG:LT



DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

I have been asked by YOUNG COLLECTIONS to forward their check for \$315.00 to you from the sale of Bernard Karfiol's "The Toilette", which was recently exhibited at the Museum in the exhibition PAINTINGS FOR YOUNG COLLECTIONS.

Your other paintings are in the process of being returned to you.

Thank you again for your assistance and participation in this exhibition.

Yours sincerely,

*Jerry Jane Smith*

Jerry Jane Smith

January 9, 1957

December 20, 1954

Mr. Barry Kernerman  
Gallery of Contemporary Art  
96 Gerrard Street West  
Toronto, Ontario, Canada

Dear Mr. Kernerman:

Thank you for your letter.

I am very glad that your current show is being so well received. Have you an actual catalogue of the exhibition, or was your mailing limited to an announcement of the show?

Unfortunately, it has been impossible for me to make any definitive plans about the prospective trip to Canada. About six weeks ago, I suffered a concussion which threw me out of business completely. Subsequently, a very serious illness has occurred in the family and I am in no position to leave New York at the present time. As a matter of fact, I cancelled my annual vacation plans for that reason. However, I do plan to visit you at the very earliest opportunity, but will, of course, give you sufficient notice so that the time will be convenient for you as well. You will hear from me in the near future.

Best wishes for a happy holiday.

Sincerely yours,

BGM/ek

for to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
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reducer is living, it can be assumed that the information  
y be published 60 years after the date of sale.



January 14, 1957

Mr. John J. Ide  
485 Park Avenue  
New York, N. Y.

Dear Mr. Ide:

I was advised that you had called at the gallery during my absence, and am writing to express my regret in not having had the pleasure of seeing you.

I do hope, however, that you will drop in soon again -- and look forward to your visit.

Sincerely yours,

BSM/ek

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**LICHTENSTEIN AND ROSOW**

CERTIFIED PUBLIC ACCOUNTANTS  
ALAMO NATIONAL BUILDING  
SAN ANTONIO 5, TEXAS

January 2, 1957

Mrs. Edith Halpert  
c/o Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

I am sure the enclosed will be of interest to you since all of the pictured items came from you.

Sarah Jane joins me in much happiness and prosperity for the New Year.

Sincerely,



Frank H. Lichtenstein

FHL/lh  
enclosure





# THE BUTLER INSTITUTE OF AMERICAN ART



RJ.3-1711 • 524 West Avenue  
YOUNGSTOWN • OHIO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 27, 1956

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you for your letter of December 21. It happens that I am starting on my vacation on January 7 and will not be in New York for the Weber show. We should however have a Weber as you are correct in thinking that there is not one in the collection. If you will give me an idea of the price and if it is within our means I will ask you to select one for the collection.

With my best wishes for a happy New Year, I am

Sincerely yours,

Jos. G. Butler,  
Director

JGB:be

Director: MR. JOS. G. BUTLER

Asst. Director: MR. CLYDE SINGER

Trustees: MRS. HENRY A. BUTLER, President • MRS. BENJ. L. AGLEN • MRS. ALBERT J. BRANDY • JUDGE JOHN W. FORD • MR. JAMES C. POOTY • MR. WM. J. HUTCHCOCK  
MR. ERIK LASSEN • MR. JEROME S. WEAVER • MR. ALBERT FARKLE • MRS. FRED TOM • MR. JAS. L. WICK, JR.

*Papers in Earth out*

December 28, 1958

Mr. John Richard Craft, Director  
Columbia Museum of Art  
Senate & Main Streets  
Columbia, South Carolina

Dear Mr. Craft:

It was very nice to hear from you, and we are pleased that you have decided to include the work of Max Weber and Ben Shahn.

We shall be prepared to see the committee any time between January 2nd and the 5th and hope that an appointment will be arranged for the selection. I suppose, too, that by that time we will be advised of the actual exhibition dates.

I hope that you will be among the visiting firemen, as it will be nice to see you. Meanwhile, my very best wishes for a happy New Year.

Sincerely yours,

RM/ck

P. S. I am sorry. I find the exhibition dates on the printed prospectus.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND, 20

December 28, 1956

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of December 15th with the list of Shahn paintings which you suggest for our 8 February - 24 March (note date change from 31 March to 24 March) exhibition at the Virginia Museum.

We assume from your letter of September 21 that you have made the arrangements with the owners of the paintings to be included in the Virginia Museum exhibition for the extended loan period after their display at the Fogg Museum.

If you have not contacted the owners in this regard and wish us to do so, please let us know by return mail, and we will write to them.

As you request, we have dropped a note to Mr. Shahn telling him the jury dates.

Very sincerely yours,

(Mrs.) Muriel B. Christison  
Associate Director

MBC:nsf


P. S. Please send us 8" x 10" glossy photographs of the paintings in the exhibition which will be available for purchase, as we wish to reproduce one on the cover of our February Bulletin, copy for which must be ready for the printer by January 15.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



January 4, 1957

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Downtown Gallery  
32 East 52nd Street  
New York, New York

Dear Mrs. Halpert

I want to take this opportunity to express my appreciation for your willingness to continue to participate in our Rental Gallery. We believe that our first season has been successful in encouraging a new group of people to purchase and collect original works of art; therefore, we are anxious to make the Rental Gallery a permanent part of our program.

Enclosed you will find two copies of the Master Contract. Sign both copies; retain one for your files and return the other one to us. Also, there are two copies of the Individual Consignment Agreement for each article that we are borrowing from your gallery. Sign both copies; retain one for your files and return the other one to us.

With my best wishes for the New Year.

Sincerely yours



Milton T. Schoener  
Curator

ATS/crs  
Enc.





## CONTEMPORARY PAINTINGS

HOTEL DENNIS  
MICHIGAN AVENUE AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-8111 - 6-1712  
January 8, 1957

Dear Edith:

The very best of New Years to you. Every one seems to get better as far as I am concerned and I hope this is true for everyone.

I received a letter today from the builders of the North Triangle Redevelopment Project in Philadelphia which I have spoken to you about in regard to using Ben Shahn. They are favorably considering this but no definite decision will be reached for several months. I just had to keep you informed as to what is going on.

We are now preparing for our 2nd anniversary exhibition and would like to include the work of Shahn, O'Keeffe, and Sheeler.

I will return the two paintings I have from your gallery next week and if possible, bring back others.

An added New Year's wish.

Sincerely,

TD:rk

Miss Edith Halpert,  
32 East 51st Street,  
New York, N. Y.

Directors  
MRS. ARTHUR DINTENFASS  
MRS. DANIEL DAVIDSON

# THE BUTLER INSTITUTE OF AMERICAN ART



RL 3-1711 • 524 Wick Avenue  
YOUNGSTOWN • OHIO

January 2, 1957

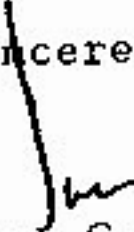
Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Many thanks for your invitation to the Weber prevue reception which of course I am unable to attend. We received the photographs of the Weber pictures which are most interesting. I think however, that we will pass at this time as I would prefer to have a good look at anything that expensive.

With my wishes for a Happy New Year, I am

Sincerely yours,

  
Jos. G. Butler  
Director

JGB:be



January 8, 1957.

Dear Miss Halpert:

If you remember Mr. Daniel

De Koven suggested to you to see my work, where-  
upon you made an appointment to see me. I received  
a letter from you at the time, asking me to con-  
tact you again after your return from Europe.

I would appreciate it, if you  
would arrange for an appointment at your best con-  
venience, but within the next week, if possible,  
since I expect to leave soon again.

With best regards, and hoping  
to hear from you soon;

Sincerely:

*Louis Lurie*  
Lurie

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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may be published 50 years after the date of sale.

*Sub*  
*Wintour*  
*1/10*

SAMUEL A. MARX

December 21, 1956

Miss Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

It is good of you to send the photograph of the Stuart Davis which Peter Pollack told me about. I have handed this photograph to Katherine Kuh of the Art Institute but have not heard from her as yet. If they decide to pursue the matter further, you will hear from Mrs. Kuh direct.

With the Season's Greetings,

Sincerely yours,

*Samuel A. Marx*

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DATE OF SALE

DATE OF SALE

DATE OF SALE

DATE OF SALE

420  
15-  
2100  
420  
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357  
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